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STAR TREK UNIVERSE

The
Ultimate
Collector's
Guide

STAR TREK UNIVERSE

WOMEN
OF OUTER
SPACE



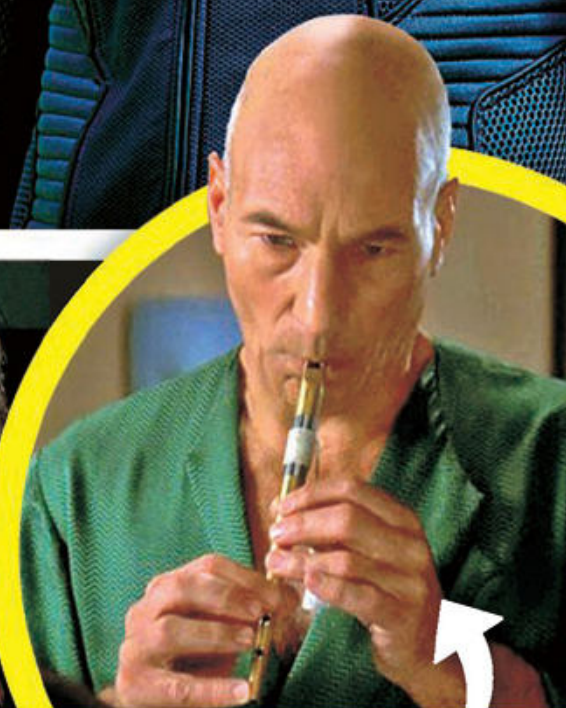
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100 GREATEST MOMENTS!



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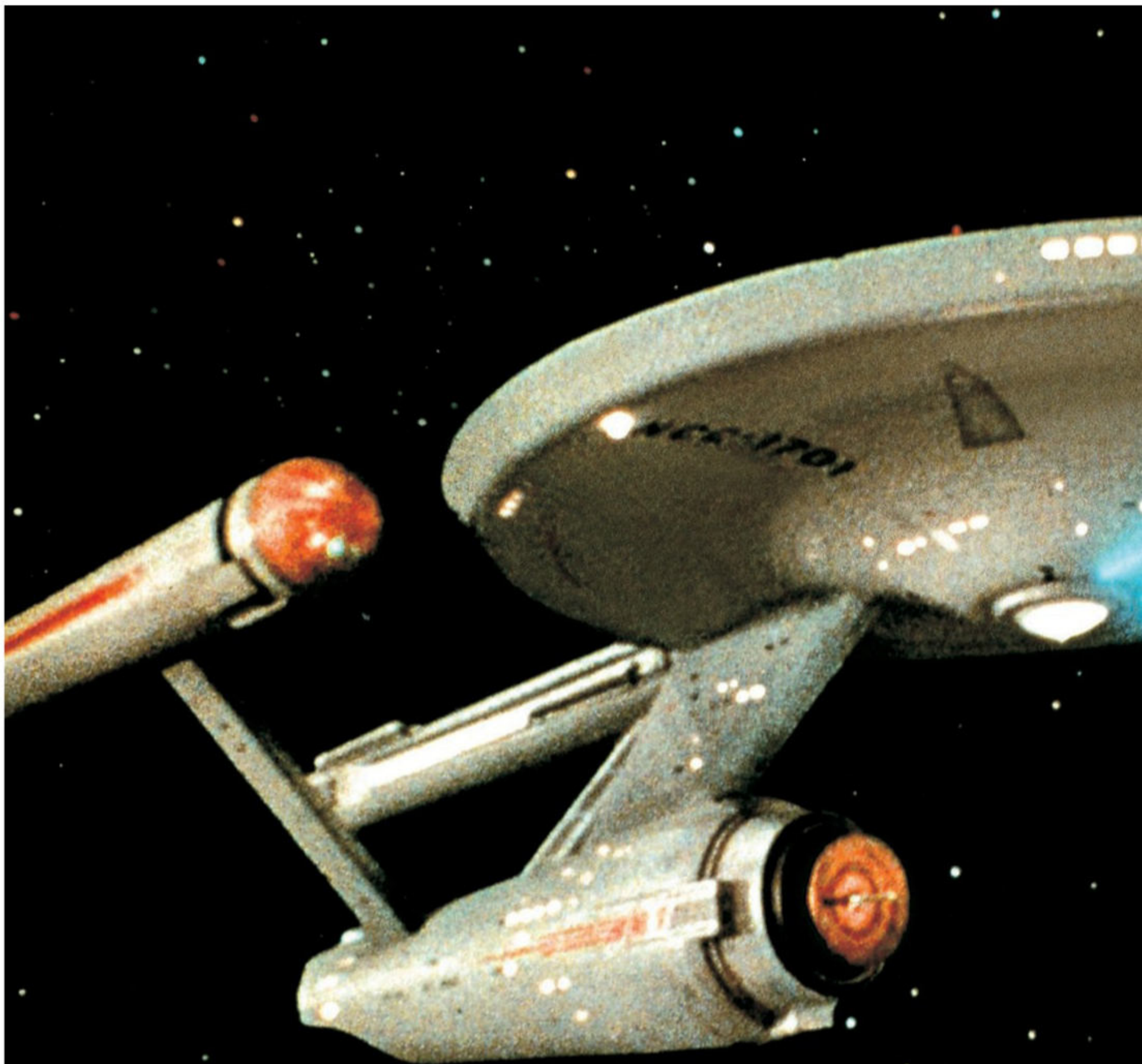
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Bill Fiakos

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STAR TREK: AH



When it debuted on Sept. 8, 1966, *Star Trek* was a pioneering program. Despite the crude sets and primitive special effects, the show created a bold vision of a hopeful future with its plausible science and advanced social consciousness. Writers would tell creator Gene Roddenberry that *Star Trek* was the toughest show on TV to write for, since they had to know so much about history, economics and ethics, as well as the backstories of the characters. And oh, what characters! *Star Trek*'s spaceship, the *Enterprise*, was manned by a crew that audiences loved. There was go-get-'em Capt. James T. Kirk, the logical and emotionless Mr. Spock from the planet Vulcan, country doctor Leonard H. "Bones" McCoy and Nyota Uhura, a communications officer who also happened to be a Black woman. In a time when the real world was being torn apart by civil unrest, social conflict and war, these people of future Earth were endearing, honest and heroic. What *Star Trek* wasn't, however, was a hit: The series struggled in the ratings and was cancelled after just three seasons. Then something incredible happened. The show was sold into syndication, meaning that local stations around the nation used *Star Trek* to fill odd hours of programming. There, it acquired a new audience — a devoted tribe of "Trekkies" who would redefine fandom. *Star Trek* became the show that refused to die and spawned a multimedia entertainment phenomenon. It's apt that *Star Trek* was so ahead of its time. The franchise continues to be celebrated for its past (the 1982 film *Star Trek: The Wrath of Khan* was recently released in theaters to honor its 40th anniversary) as it continues to build on its legacy (there are five current series running on Paramount+). In fact, *Star Trek* is so embedded in pop culture that it's easy to forget what made the franchise immortal in the first place. So here's a magazine full of classic moments and behind-the-scenes secrets to remind you — as we look ahead (with hope) to the future. ★

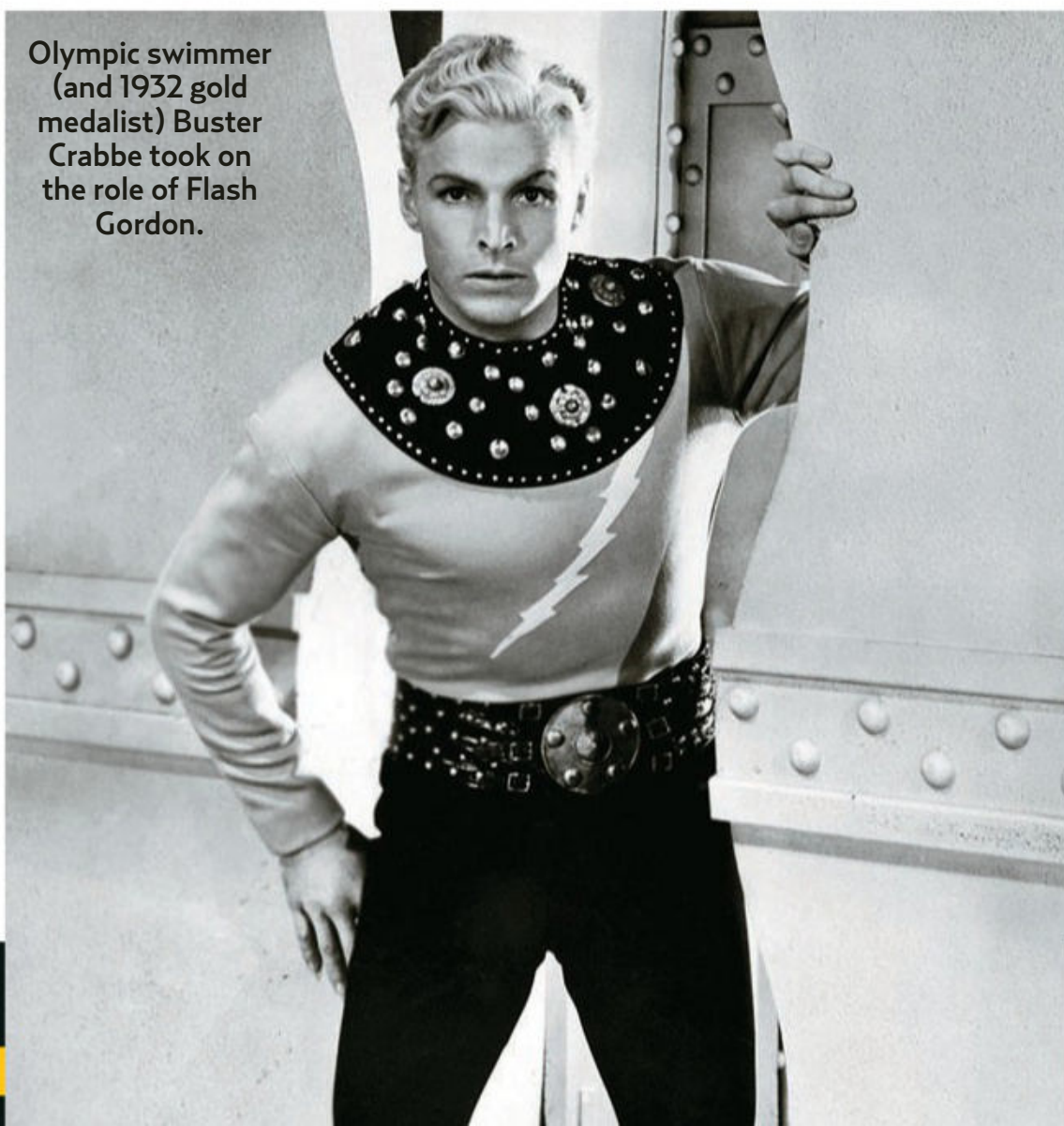
HEAD OF ITS TIME

WHERE SCI-FI HAS GONE BEFORE

MOVIES THAT BLAZED THE
TRAIL FOR **STAR TREK**

In 1933, newspaper comic strip syndicate King Features tasked artist Alex Raymond with creating a character to rival popular space jockey Buck Rogers. Alex dreamed up the athletic, Earth-defending, space-traveling hero Flash Gordon. The Sunday comic strip debuted in January 1934 and ran continuously until 2003, spawning a flood of books, comic books, merchandise — and three serial films. Those adventure tales in turn helped lead the way for a fleet of outer-space movies that have entertained generations — and also influenced *Star Trek*.

Olympic swimmer (and 1932 gold medalist) Buster Crabbe took on the role of Flash Gordon.



FLASH GORDON (13-chapter serial film, 1936)

DIRECTED BY Frederick Stephani

Flash Gordon, Dale Arden and Dr. Alexis Zarkov take a rocket trip to Mongo, a world ruled by Emperor Ming the Merciless. They are captured by Ming's minions, but Gordon escapes with the aid of Ming's daughter, Princess Aura. He meets the leader of the Lion Men, Prince Thun, who helps him rescue Arden. Meanwhile, Zarkov aligns with resistance leader Prince Barin. King Vultan seizes Flash and the gang, impounding them at the atomic furnaces. Back in Ming's control, Gordon fights in a deadly tournament against an orangopoid, a unicorn-horned ape. Gordon wins, thanks to Aura, who helps the Earthlings return home. Betrayed by his subjects, Ming perishes in a burning temple.

FLASH GORDON'S TRIP TO MARS (15-chapter serial film, 1938)

DIRECTED BY

Ford Beebe and Robert Hill

Gordon and his crew investigate a destructive, Earth-penetrating



Nitron ray emanating from Mars. Behind it is Ming the Merciless. Doubling his efforts to destroy Earth, Ming teams up with Azura, the reviled Witch Queen of Mars, who turns dissenters into clay. After Gordon convinces the Queen that Ming will double-cross her, Ming kills her, and the Clay People revert back to normal. Azura's Martian army kills Ming with his own death ray. Gordon returns to a ticker-tape parade on Earth.

FLASH GORDON CONQUERS THE UNIVERSE (12-chapter serial film, 1940)

DIRECTED BY

Ford Beebe and Ray Taylor

The Purple Death — a plague identified by a dark blotch on the forehead — is wiping out the people of Earth! Gordon and Zarkov chase the disease-dispensing spaceship, which they identify as belonging to Ming's army, and follow it to Mongo with the hope of finding an antidote. Gordon locates the lifesaving polarite mineral in the remote Frigia region, but Ming is close behind. Under heavy attack, Gordon steers his spacecraft into Ming's castle, ending the emperor's reign, before racing back to Earth to dispense the medicine.

ROCKETSHIP X-M (1950)

DIRECTED BY Kurt Neumann

Just 14 hours into a 48-hour space mission, the moon-bound RX-M rocket ship loses power. Aboard are pilot Col. Floyd Graham (Lloyd Bridges), engineer Maj. William Corrigan (Noah Beery Jr.), chemist Dr. Lisa Van Horn (Osa Massen), astronomer turned navigator Harry Chamberlin (Hugh O'Brien) and ship designer Dr. Karl Eckstrom (John Emery).

Eckstrom suggests remixing the fuel, which inadvertently blasts the rocket in the wrong direction: toward Mars! The ship successfully lands on the red planet, where the environment is sufficiently Earth-like for the crew to disembark without pressure suits.

While exploring the planet, the group unearths a metallic sculpture. Detecting a strong radiation field, the team theorizes that an atomic explosion wiped out what must have been an advanced civilization.

When the group hunkers down in a cave, Chamberlin spots indigenous humanoid beings roaming the landscape. Corrigan and Eckstrom pursue the Martians but are pelted with large rocks. Corrigan dies and Eckstrom lives just long enough to warn the remaining team.

Graham, Van Horn and Chamberlin return to the ship and hastily blast off. Unfortunately, they don't have enough fuel to effect a safe landing on Earth. They radio HQ before crashing,



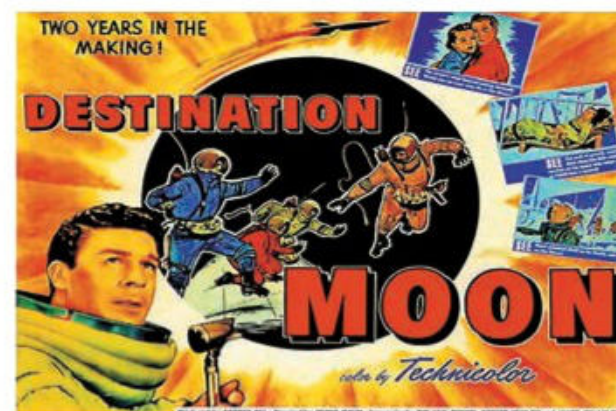
warning them about the possible future they have witnessed. During a press conference, the space agency vows to immediately rebuild.

The first space film of the postwar era, *Rocketship X-M* established the idea of a mixed-skill space crew that included a woman. The resourcefulness of a

crew during a mission gone wrong; the away-team's lack of space suits; and the discovery, in new worlds, of ancient artifacts similar to those on Earth, were motifs Gene Roddenberry frequently used in his series and subsequent films — as was the notion that the government agency running the project was interested in both scientific

and military applications.

Rocketship X-M also introduced two startling ideas into the science-fiction-film data bank: Not all space travelers will triumphantly make it home, and explorers interfere with the local population at their peril — even a more advanced civilization can be thwarted by a primitive one.



DESTINATION MOON (1950)

DIRECTED BY Irving Pichel
Rocket scientist Dr. Charles Cargraves (Warner Anderson) loses four years of work when a sabotaged rocket explodes on the launchpad, taking his satellite with it. Cargraves' closest government ally, Gen. Thayer (Tom Powers), campaigns for a new project: going to the moon.

Businessman Jim Barnes (John Archer) rallies American industry to fund the project, stressing the need to beat other nations to the moon. As a result, the atom-powered *Luna* rocket is built. Despite the project's patriotism, nearby communities fear the "radioactive"

rocket and protest. To avoid being shut down, Barnes decides to launch the untested spaceship early.

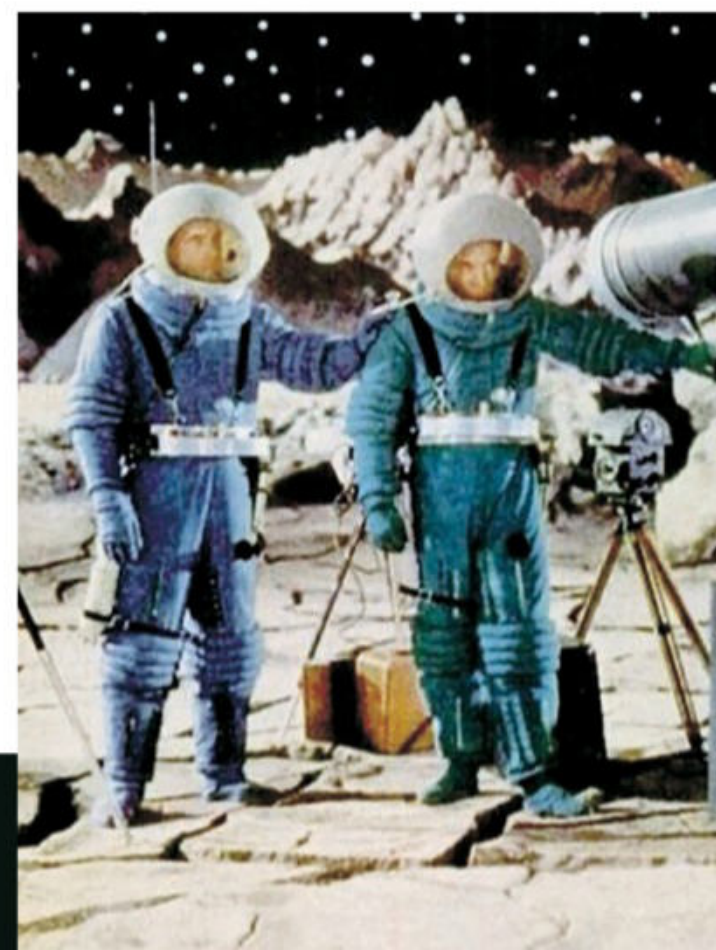
Cargraves, Barnes, Thayer and new recruit Joe Sweeney (Dick Wesson) load into *Luna* and hastily launch. They successfully exit Earth's atmosphere. While in space the men wear magnetic boots to move around the rocket, and each crew member's space suit is a distinct bright color. Untethered, Cargraves drifts from the ship during a space walk. Barnes rescues the scientist by using short bursts from an oxygen tank as propellant.

The men struggle to land, and *Luna* sets down hard on the moon. Cargraves disembarks and is the first human to set foot on the lunar

surface. The men officially claim the moon for the U.S. and "for the benefit of all mankind."

After the men complete their explorations they realize that, due to the rough landing, they don't have enough fuel to escape the moon's gravitational pull. The men strip the spacecraft to lighten their load, but they're still more than 100 pounds overweight. Each man stoically offers to stay behind to make weight.

Instead of sacrificing themselves, however, they ditch their



space suits and radio, *Luna* makes a successful launch and they head back to Earth.

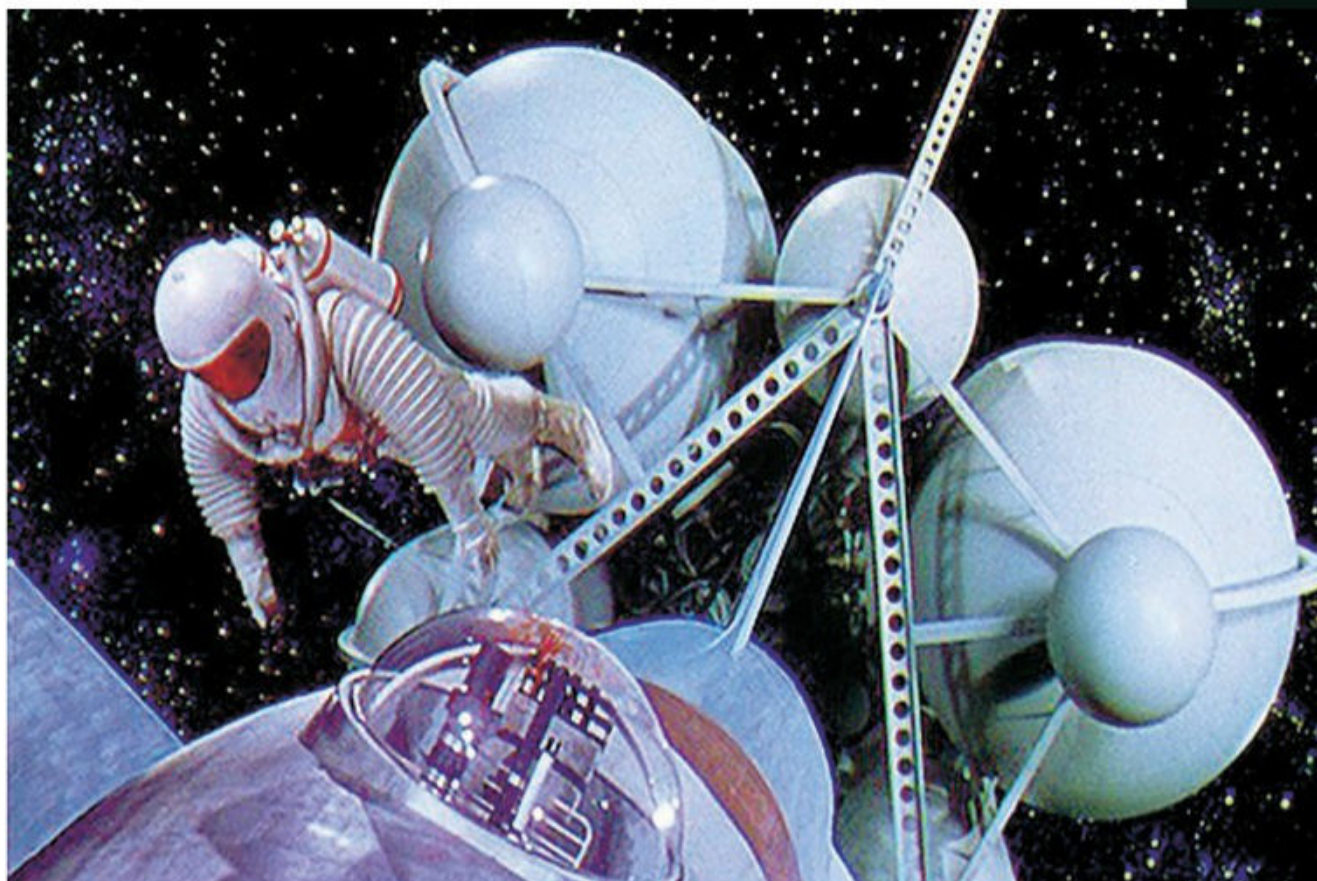
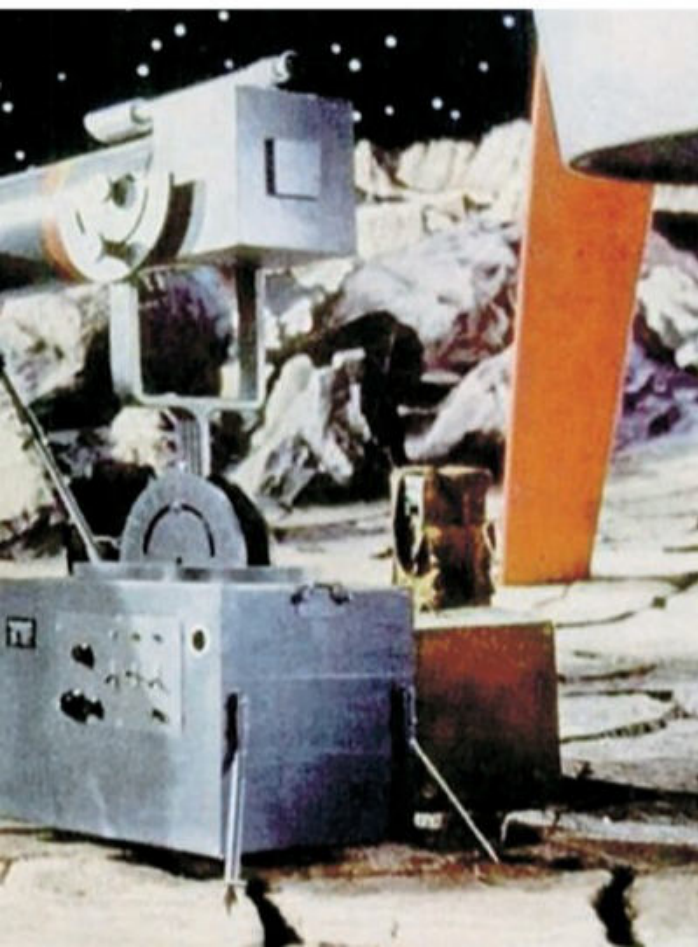
Destination Moon predates NASA's moon landing by nearly 20 years, yet many aspects of its lunar visit proved fairly accurate, including the sluggish movements, the bouncy effect of low gravity and the chilling reality that there's no way to "swim" in space. Even Neil Armstrong's "giant leap for mankind" phrase was foreshadowed by the Luna crew's pronouncement.

The notion of crew cooperation being indispensable in facing the unique challenges of space laid the groundwork for every space film and TV series that followed, as did the individually hued space suits.

The film also showed the very real threat of radiation to space travelers. This concept was heavily utilized by *Star Trek*, especially in "The Menagerie, Part I" (1966), in which Fleet Capt. Pike suffers from radiation sickness, and in the second film, when Spock dies from it.

Destination Moon also made a huge impact on the business side of Hollywood. The \$592,000 film made \$5 million at the box office, proving to execs that there was an audience for space fiction.

What was begun 68 years ago is still going strong!



CONQUEST OF SPACE (1955)

DIRECTED BY Byron Haskin

Gen. Samuel T. Merritt (Walter Brooke) is commander of "The Wheel," a circular space station floating 1,000 miles above Earth.

Merritt's homesick son, Capt. Barney Merritt (Eric Fleming), is also aboard the *Wheel*. Samuel thinks he's gone soft. Unexpectedly, Samuel receives new orders. Instead of traveling to the moon, he should board a spaceship bound for Mars!

Barney volunteers to join his father's five-man crew. They enjoy a meal of real food, watch video messages from home, load up and launch.

The long trip to Mars takes its toll on Samuel, who turns to the Bible for comfort. Meanwhile, the crew discovers a stowaway: Sgt. Mahoney (Mickey Shaughnessy) — Samuel's loyal aide who was passed over for the Mars mission.

The crew fixes a failed antenna outside the ship in time to detect a massive meteor closing in. The craft avoids certain doom, but meteor fragments strike and kill spacewalker Sgt. Fodor (Ross

Martin). After a brief memorial, Samuel sends Fodor's flag-wrapped body floating into space.

The ship arrives at Mars almost a year later. Having come to believe the mission is sinful, Samuel tries to reverse course — a move that endangers the crew. Barney subdues his father and continues toward the planet, but the distraction causes the craft to crash-land.

The men step onto Martian soil only to discover the shuttle is gushing water. Barney sees his father sabotaging the ship. In their struggle, Barney wrestles him for his gun, and it goes off, killing Samuel. The crew detains Barney.

The men settle in while waiting for the planets to align for the return trip. A Christmastime snowstorm replenishes their depleted water supply, allowing them to survive.

More trouble arrives on their launch date. The red planet shifts, and the ground beneath their ship collapses. Barney fires a rocket booster to correct the precariously leaning ship and blasts off. His act dispels the notion that he purposely murdered his father.

The now-united crew decides to rewrite the narrative and perpetuate the notion that Samuel was, in fact, a hero who died expanding human horizons.

In the opening moments of *Conquest of Space*, narration announces the film as “the last and greatest adventure of mankind.” A futuristic spacecraft zips out of frame and is followed by a credit sequence with stars drifting toward the audience that brings to mind the opening moments of every *Star Trek* episode.

In addition, the film’s focus on the idea that space can make people crazy is a plot device frequently used in *Star Trek*. It occurs most famously in “The Naked Time” (1966) episode, when the entire *Enterprise* crew momentarily lose their minds.

Conquest of Space also explores several ideas later borrowed by *Star Trek*. The father and son dynamic of Samuel and Barney Merritt would be mirrored in James Kirk and his son David in the second and third feature films. It was also considered revolutionary when *Star Trek* cast Asian actor George Takei as a member of the *Enterprise* crew; however, *Conquest of Space* had already employed actor Benson Fong as Sgt. Imoto, 10 years earlier. In addition, Spock’s space burial in *Star Trek II* is eerily reminiscent of the celestial ceremony afforded Sgt. Fodor.



■ FIRE MAIDENS OF OUTER SPACE (1956)

■ DIRECTED BY Cy Roth

When life is detected on the 13th moon of Jupiter, five astronauts commanded by heroic Luther Blair (Anthony Dexter) are sent to investigate. There, they save a lovely young woman named Hestia (Susan Shaw) from an attack by a pockmarked, spindly humanoid monster. Behind a protective wall, the crew discovers New Atlantis, the transplanted remains of the original terrestrial Atlantis. Sadly, the settlement is failing. Of the 17 people remaining, 16 are provocative young women. The only male is Prusus (Owen Berry), the elderly father of Hestia.

The megalomaniacal Atlantean leader, Duessa (Jacqueline Curtis), captures the men to use as mates.

Prowling outside the city walls, the monster finds a way inside, killing Prusus and Duessa, as well as several other women. The astronauts slay the creature by using a gas grenade to knock him into a flaming, sacrificial pyre. The astronauts return to Earth with Hestia, promising the other maidens that men enough for all will soon arrive from Earth.

This is a film that would never have passed muster with the Federation’s Prime Directive, a mandate of noninterference with alien civilizations.

Yet the notion of transplanted mythological people appears in *Star Trek*, notably in “Who Mourns for Adonais?” and the stalking alien monster is also a recurring story element. Then, of course, there is the inevitable captain-alien female romance.



■ FORBIDDEN PLANET (1956)

DIRECTED BY Fred M. Wilcox

A 23rd-century Earth spaceship travels to the far-flung planet Altair IV to learn the fate of a 20-year-old expedition. The crew, led by Cmdr. John J. Adams (Leslie Nielsen), discovers a sole surviving scientist named Morbius (Walter Pidgeon), his lovely daughter Altaira (Anne Francis) and a sophisticated robot servant named Robby.

Morbius explains that a mysterious planetary force killed most of his fellow colonists years earlier, when they tried to leave the planet. Since then, the scientist has been studying a powerful alien race known as the Krell that went extinct in a single night, 200,000 years ago.

Morbius shows Adams and Lt. "Doc" Ostrow (Warren Stevens) the technological marvels left behind by the Krell, including a "plastic educator" that has permanently enhanced his intelligence. However, Morbius is adamant

that humankind is not yet ready for such potentially dangerous knowledge.

While the crew tries to contact Earth for further instructions, an invisible being destroys their technology and kills a crewman. Adams returns to Morbius' home to convince Altaira to leave the dangerous planet with him. Meanwhile, Ostrow sneaks away and uses the educator to increase his intellect and perhaps find a solution to the problem. He succeeds but is mortally wounded in the process. As he dies, Ostrow tells Adams how the Krell perished: Their artificially boosted brains gave limitless power to their subconscious, primitive psyches. They released "monsters from the id," which destroyed them.

Morbius confronts his own demon and is fatally injured. With his last breath, he activates an auto-destruct device that will soon obliterate the planet. In space, the crew and Altaira watch Altair IV explode, Adams musing that man

is not, after all, God.

Star Trek was heavily influenced by this seminal classic. The *Enterprise* crew, like the crew in *Forbidden Planet*, follows military protocol. Some of Kirk's qualities — bravery, stubbornness and a fondness for women — recall Adams. Adams' friendship with Doc Ostrow mirrors Kirk's with Dr. McCoy. And both works have a strong moral and philosophical subtext and a plot inspired by Shakespeare — in this case, *The Tempest*.





to the queen. Yllana orders the crew's execution. Fortunately, Talleah sneaks the men into her laboratory and reveals her leader's grander plan: to wipe out the Earth with her beta-disintegrator, the same weapon she used on the space station. Talleah frees the prisoners, who sabotage the device. The peaceful women of Venus revolt, and Yllana is killed.

After a new queen is installed, the crew's spaceship is repaired, and the male-starved women reluctantly prepare for them to leave. For better or worse, Patterson receives a message from Earth ordering them to stay on Venus until a fresher ship can rescue them — which will take a while.

Queen of Outer Space shares many themes and details with *Star Trek*. Among the similarities are the ship crash-landing on a planet, the use of red and blue uniforms for the Venusian women warriors, hand blasters, the destruction of a space outpost, an insane planetary leader — a woman, uncommon at the time — and human-alien romance.

QUEEN OF OUTER SPACE (1958)

DIRECTED BY Edward Bernds

While en route to a space station near Earth, a spaceship commanded by Capt. Neal Patterson (Eric Fleming) is rocked by an interstellar energy ray that also obliterates its destination. The crew crash-land on Venus, where they are captured by the armed female minions of the glittery-masked Queen Yllana (Laurie Mitchell). The evil ruler of the planet has no use for men and has them arrested.

Assuming that the male Earth crew have come to destroy her world, the tyrant orders them to be sent to a prison satellite. They are visited in their cell by Talleah (Zsa Zsa Gabor), who is part of a

sect that disapproves of the queen's sadistic ways.

Patterson is summoned by Yllana, who demands an explanation for his arrival on Venus. The captain rips off her mask, revealing a face disfigured by radiation — the result of the males' war against another world, according





THE ANGRY RED PLANET (1959)

DIRECTED BY Ib Melchior

When a missing Mars-bound MR-1 rocket ship resurfaces on the radar, Maj. Gen. George Treegar (Paul Hahn) and his Earth crew remotely land the crewed vessel in the desert.

Dr. Iris “Irish” Ryan (Naura Hayden) and Col. Thomas O’Bannion (Gerald Mohr) are the only survivors of the four-person crew, though only Ryan is lucid. O’Bannion is removed from the ship on a covered stretcher, his arm a sickening alien-green.

The astronauts are taken to the Air Force hospital. Though conscious, Ryan is short on details. The officers ask her to start explaining what happened from the initial launch. She struggles to remember everything as she recounts the mission to Mars.

The MR-1 landed on the red planet 47 days after takeoff. Just before the team exited the vessel, Ryan spotted a slimy, bug-eyed alien outside the porthole. Ryan informed the crew about the monster and O’Bannion ordered them to take extra precautions when exploring the red, phosphorus-rich Martian terrain.



While the crew explored the surface, a giant carnivorous plant grabbed Ryan. O’Bannion hacked the beast apart with a machete and crew member Sam Jacobs (Jack Kruschen) blasted it with a sonic rifle.

Next, they encountered a gargantuan rat-bat-spider-crab creature, which Jacobs blinded with a rifle.

Finally, Ryan and the crew attempted to row across an alien lake toward a Martian city, where ancient towers reached into the red sky. But they were attacked midway by a colossal amphibious alien. They reversed course, but the gelatinous creature followed them and ate Jacobs. That was when O’Bannion’s arm became infected.

To thwart the alien and evacuate the planet, the team electrified the outer shell of the shuttle and the MR-1 took off. The gravitational stresses killed Professor Theodore Gettell (Les Tremayne).

Back on Earth, now with total



recall, Ryan uses electricity to cure O’Bannion’s tainted arm. Meanwhile, scientists discover a recorded Martian message on the rocket.

It warns Earthlings never to return.

The Angry Red Planet added new dimensions to science-fiction films. The filmmakers experimented with bold, monotone

visuals — like those later used in the 1969 *Star Trek* episode “Turnabout Intruder,” when Kirk and Dr. Janice Lester swap bodies.

The film viewed aliens as rational beings. Ryan reasons

that the alien organism afflicting O'Bannion's arm is like an animal, not an ailment, and its survival instincts will kick in once it is electrically shocked. And she's right.

Also, the protagonist of *The*

Angry Red Planet was, rather progressively, a heroine. In the end, Ryan saves the mission. This was years before the failed *Star Trek* pilot put a woman in command of a mission.



JOURNEY TO THE SEVENTH PLANET (1962)

DIRECTED BY Sidney Pink

It's 2001 and earthlings have yet to find life on the six planets nearest our sun. Next up in the exploration of the solar system is the scorching planet Uranus — the seventh planet. The United Nations launches an internationally cooperative, five-man team that includes confident, womanizing Capt. Don Graham (John Agar).

After the crew disembarks, Svend (Louis Mische-Renard) claims the picturesque terrain is an exact copy of a location from his childhood. The astronauts also encounter seductive women, each once known by the crew.

The men find an opaque energy field and, donning space suits and passing through, they locate an

inhospitable, hot rocky terrain... and the disembodied being that is responsible for their memory-based delusions. After taunting the trespassers, the global ruler releases an imaginary cyclops alien to destroy them. The men escape, but the supermind has no intention of letting them leave the planet.

The astronauts determine that the hypnotic entity thrives due to thermal temperatures in its cavern. The resourceful explorers freeze the cave with liquid oxygen and the crew blasts it with ray guns. The spacemen retreat to the rocket as the planetary brain reels. Capt. Graham brings his blond fantasy woman aboard, and the astronauts launch.

As they depart Uranus, the illusions that had been sustained by



the Uranian vanish... along with Graham's woman.

Journey to the Seventh Planet has undeniable parallels with *Star Trek*. The film predicts a future where the world is united in a Federation-like utopia. The opening narration promises an unfolding adventure in pursuit of knowledge, the five-person crew is internationally diverse, and the alien planet's inhabitant uses people from the past to trick minds — much as the M-113 creature in the first *Star Trek* episode, “The Man Trap” (1966), does.

Technologically similar as well, the spacecraft has electronic, sliding porthole covers, primary-colored space attire, “chirping” space equipment, a cylindrical command center lined with tech and a large color video monitor.

And, of course, there is the leading man and his alluring alien woman — a relationship that must end tragically.

Unusual for its time, the film doesn't have a raucous, heralding theme song, but one that is softly crooned — anticipating the sound of *Star Trek's* famous opening.

■ LOST IN SPACE (1965 to 1968)

■ **CREATED BY** Irwin Allen

In 1997, the U.S. launches the metallic, disc-shaped *Jupiter 2* vessel into space. The passengers include pilot U.S. Space Corps Maj. Donald West (Mark Goddard) and a five-member family — Professor John Robinson (Guy Williams), his wife, Maureen (June Lockhart), and their kids, Judy (Marta Kristen), Penny (Angela Cartwright) and Will (Billy Mumy).

The aim of their five-year mission is to colonize a planet in the Alpha Centauri star system. The crew intends to pass the trip in hibernation.

Unfortunately, the *Jupiter 2* is sabotaged by Dr. Zachary Smith



(Jonathan Harris), who causes the onboard B-9 robot to damage vital control systems that malfunction shortly after launch and direct it into a galactic debris field.

A terrified Smith wakes the passengers, hoping they can return him to Earth. They cannot. West manages to steer the ship onto the planet Priplanus. For a time, the unexplored, barely hospitable world becomes their new home.

The Robinsons and their companions discover many new life-forms, including a giant, shaggy cyclops, mouthless



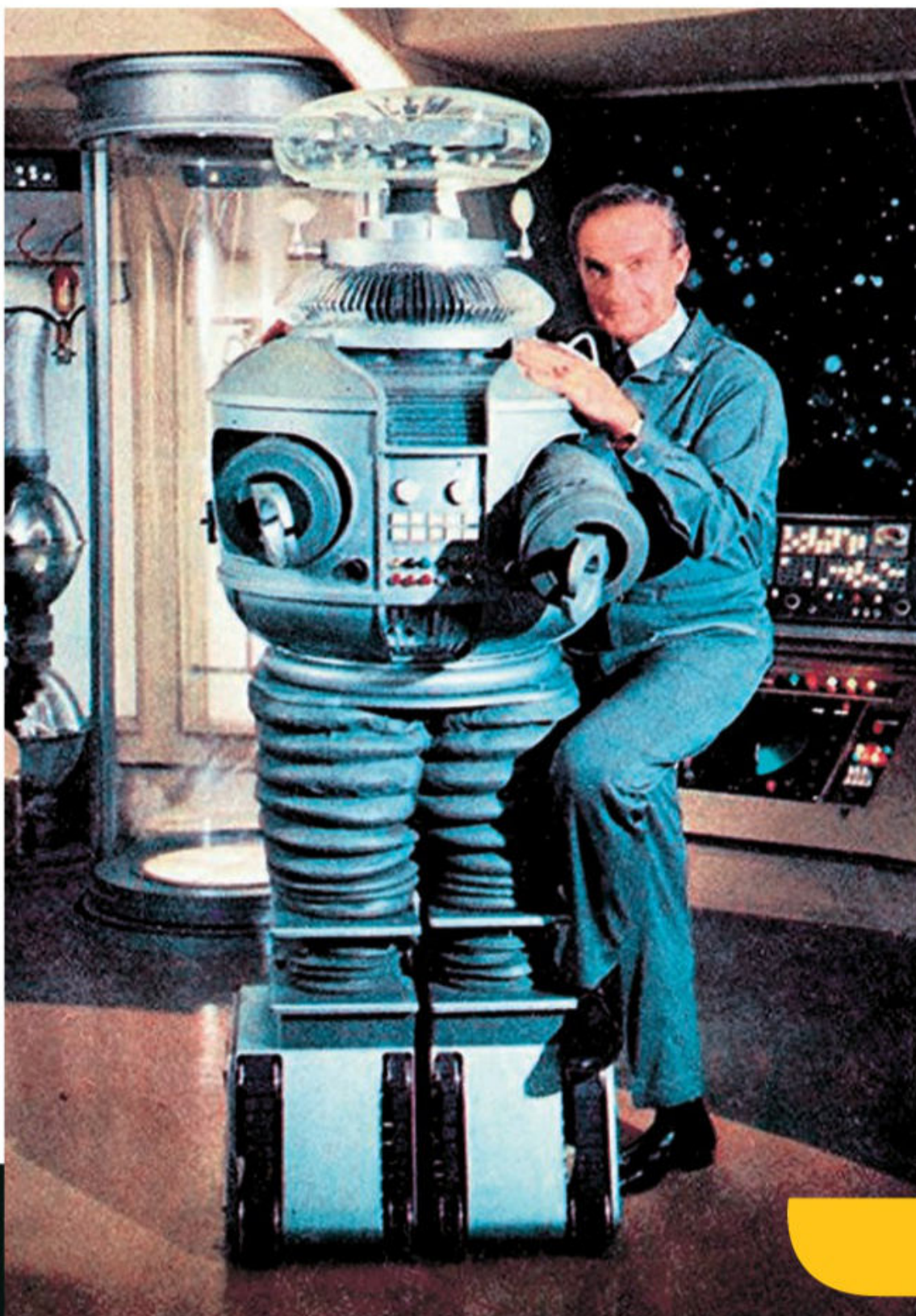
floating heads who use Will's brain to power their systems, and a carrot man. Despite the many challenges, the family survives because they deeply love one another and stick together, regardless of the hopeless odds.

Lost in Space premiered on Sept. 15, 1965, a year before *Star Trek*. Inevitably, the two space-based TV series had many common elements.

The five-year mission goal aside, *Lost in Space* stuck to a format of introducing new aliens every episode. Some were monsters, others were humanoid — such as Tucker, the long-mustached space swindler in “The Sky Pirate” (1966), who bears a striking resemblance to *Star Trek*'s con man, Harry Mudd. The second season of *Lost in Space* has an episode titled “The Ghost Planet” (1966), which features a mysterious woman named Losira. Just three years later, the *Enterprise* crew encountered another Losira, an equally cryptic female, in “That Which Survives.”

Both crews wore form-fitting, V-necked uniforms with calf-high black boots and didn't require space suits on alien worlds, a style most identified with *Star Trek*.

Quite coincidentally, both were canceled after three seasons and were eventually revived — as a film first, then a reboot TV series. ★



Cast of *Star Trek: The Motion Picture* pose for a portrait with creator Gene Roddenberry (far right) and director Robert Wise (far left) during filming.

STAR TREK MAKING HIS



TORY

THE STORY OF HOW THE STARSHIP ENTERPRISE'S "FIVE-YEAR MISSION" BECAME A FRANCHISE THAT'S STILL EXPLORING NEW WORLDS MORE THAN 50 YEARS LATER

It started, as most culture-rocking epics do, with the simplest of ideas: a TV Western set in outer space. Eugene Roddenberry, a burly, middle-aged journeyman writer and former LAPD motorcycle cop, started pitching *Star Trek* — as he described it, a sort of *Wagon Train to the Stars* — to the networks in 1964. It was ambitious stuff: a huge, 430-person ship; a five-year peacekeeping mission, a multiracial, multi-species crew, all led by a heroic, ass-kicking captain. And there would be a simple underlying message: eternal optimism.

NBC decided to shoot a pilot. For the lead part of the *Enterprise's* captain, Christopher Pike, Roddenberry turned to Jeffrey Hunter, a blue-eyed actor who played Jesus in *King of Kings* a few years before. Roddenberry cast his mistress, actress Majel Barrett, as the ship's second in command. For the pivotal role of Spock, the alien science officer who early scripts described as "half Martian," "reddish in color" and brandishing a "forked tail," he hired Leonard Nimoy, who had worked with Roddenberry on a canceled show. Then he employed a small army of scientists, artists, makeup specialists and set designers to determine what the 23rd century would look like.

Gene Roddenberry, creator:

I don't want to see any rockets. I don't want to see any flying saucers. I don't want to see any planes. I don't want to see any wings. Just make it look like she's got power. — to art director Matt Jeffries, who designed the look of the *USS Enterprise*

NBC suits were impressed by "The Cage," but found it too cerebral and lacking in action. They disliked the female first officer and were disturbed by Spock. NBC rejected the pilot. Then something almost unprecedented happened: They doubled down and ordered a second pilot. Roddenberry didn't take any chances this time. He wrote a far more fisticuffs-heavy script and axed Barrett (who later became his second wife). But he refused to fire Nimoy and instead worked to humanize the character.

But he needed a new captain. Depending on who you believe, Hunter was either fired or quit. For the rewritten captain role of James T. Kirk, Rod-

denberry turned to a rising Canadian star who had appeared in a few movies and a couple of decent *Twilight Zone* episodes and was considered a hot TV commodity.

William Shatner, Capt. James T. Kirk:

I was a well-known Canadian actor and had all sorts of ambitions. Who knows what would have happened if I had said no to Gene and done something else. Do I have the charisma and talent to have carried off stardom if I wasn't Captain Kirk? I really don't know.

Roddenberry filled out the rest of the cast, including his friend DeForest Kelley as the irascible Leonard "Bones" McCoy. For the role of communications officer Uhura (no first name), he cast Nichelle Nichols, with whom he was also having an affair. She made history as the first African-American cast member in a regular network television role.

LeVar Burton, Lt. Geordi La Forge, *The Next Generation*:

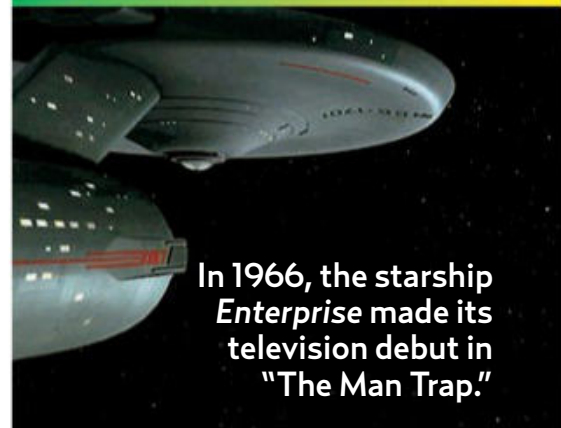
Watching *Star Trek* as a kid growing up, it really helped form my positive identity and self-image. Seeing myself reflected in the popular culture was an amazing thing; it was so rare at the time. So Nichelle being an officer on the bridge of the *Enterprise* meant that when the future comes, I was going to be there. That was huge.

Nichelle Nichols, Lt. Uhura: I get more of that than my share, I think. But it does make me rather proud, because whenever I hear it, it's not just a random compliment, but usually the person is very serious and very good at what they do.

The second pilot, "Where No Man Has Gone Before," was received well at NBC, and the series was picked up for the

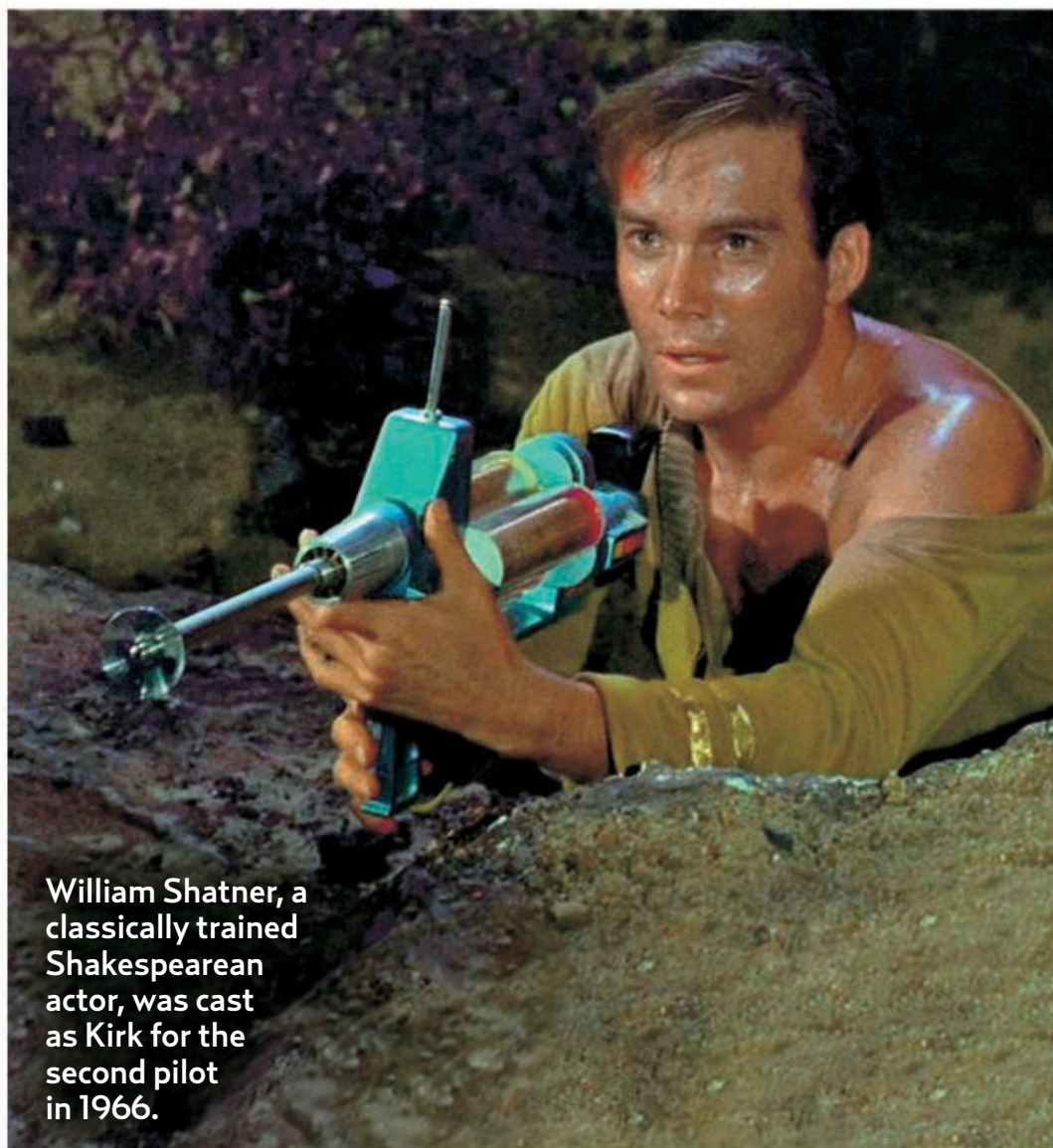


Roddenberry once commented, "No one in his right mind gets up in the morning and says, 'I think I'll create a phenomenon today.'" Years after his death, Roddenberry was one of the first humans to have his ashes "buried" in outer space.





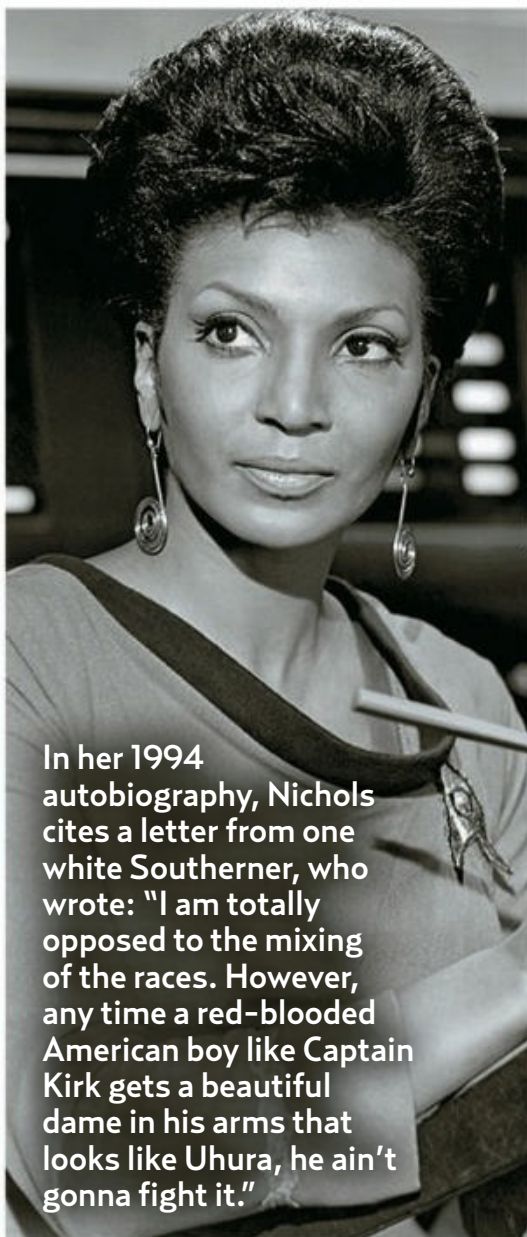
Jeffrey Hunter, the original choice for the *Enterprise's* captain, stars alongside Roddenberry's mistress, Majel Barrett (far right), in the first pilot, "The Cage." Barrett's character, the unnamed first officer, didn't prove popular with female viewers at test screenings or NBC network executives, who insisted that Roddenberry give the role to a man.



William Shatner, a classically trained Shakespearean actor, was cast as Kirk for the second pilot in 1966.



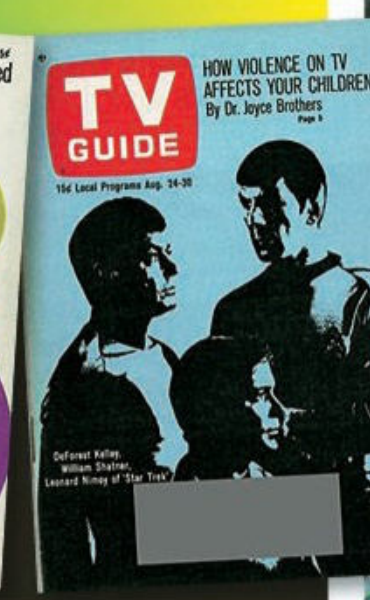
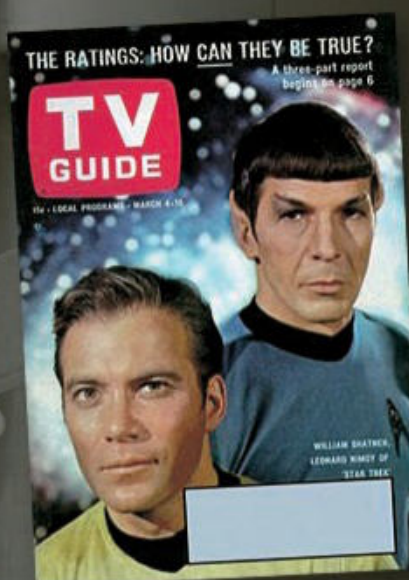
Leonard Nimoy poses with his beloved 1964 Buick Riviera on the Desilu (later Paramount) backlot. To save time, he also rode a bicycle around the lot. Shatner soon started a running gag of hiding it, and one day, after exhausting all other possibilities, he threw the bicycle in the trunk of the Riviera and had the car towed.



In her 1994 autobiography, Nichols cites a letter from one white Southerner, who wrote: "I am totally opposed to the mixing of the races. However, any time a red-blooded American boy like Captain Kirk gets a beautiful dame in his arms that looks like Uhura, he ain't gonna fight it."



Kirk fights the Gorn, one of the most popular bioforms to appear on *Star Trek*, in the season 1 episode "Arena." Shatner recalls standing too close to a stage prop explosion during the filming of the episode; it caused tinnitus — which he has suffered from ever since.



1966–67 season. It was time to get this voyage started for real.

LIFE, DEATH AND THE SEARCH FOR RATINGS

Creating a universe soon proved to be a difficult business. Early reviews — and ratings — were mixed at best. The *New York Post* review was typical: "One may need something of a pointed head to get involved." Roddenberry hired some top science-fiction talent to help expand his universe. Still, the accelerated production schedule wore on its cast and crew.

Shatner: It quickly became apparent just how grueling and difficult the process of creating that show really was. A lot of the ensemble shows today divide the work up so not everyone has to learn all the words, but for me playing that part, I was carrying the main load, and that's the toughest part.

At the end of the first season, Nichelle Nichols had had enough of the grind: She asked Roddenberry to be allowed out of her contract. But all that soon changed when she met one particularly fanatical *Star Trek* fan at an NAACP fundraiser.

Nichols: Martin Luther King was a bigger fan than you can possibly imagine. He came up to me and introduced himself. I told him I was leaving the show, and he told me I couldn't: He said I had the first nonstereotypical role for Blacks on TV. He said it was important. The following week I took back my resignation.

Boundaries continued to be broken on the show, including one of the most famous moments in prime-time history, when Shatner and Nichols shared TV's first interracial kiss.

Shatner: We knew at the time that

some Southern stations weren't going to play it. But she's a very beautiful woman. And if you look at the film, I'm forced into the kiss by aliens. It wasn't like Captain Kirk was caught up in the racial question — it was the aliens!

Nichols: Bill and I both pretended we had a huge problem with the kiss. He saw it in the script and said to Gene: "Um, are you sure that's all right with Nichelle?" They came to me, kind of nervous. And I said: "Are you sure this is all right with Bill?" So they had to go back! They never got a proper answer!

Shatner: I'd have leapt at the chance to get at her, even without the aliens. [Laughs]

Brannon Braga, writer, producer, *The Next Generation*, *Voyager*, *Enterprise*: In fact, if you go back and watch the original show, Gene Roddenberry was all about sex. Kirk was getting laid in every f**king episode. There were

Shatner, in uniform as Captain Kirk, rides a float with soapbox derby members during the 1968 Macy's Thanksgiving Day Parade.



chicks in tiny miniskirts and sexy alien girls. It was supercharged with sex.

By season 2, *Star Trek* was hitting its stride. The characters — especially the interplay developing between Kirk, Spock and Bones — were becoming more iconic, and the best episodes displayed some of the most provocative sci-fi ever seen on TV. Still, ratings were continuing to plunge, and at the end of the season the show seemed all but certain to be canceled.

Diehard fans fought back. Organized by Roddenberry, they banded together for an unprecedented letter-writing campaign, aimed at pummeling NBC programming execs into submission. After receiving somewhere between 200,000 and a million letters — along with a few thousand “Spock for President” bumper stickers — NBC renewed the show for another season.

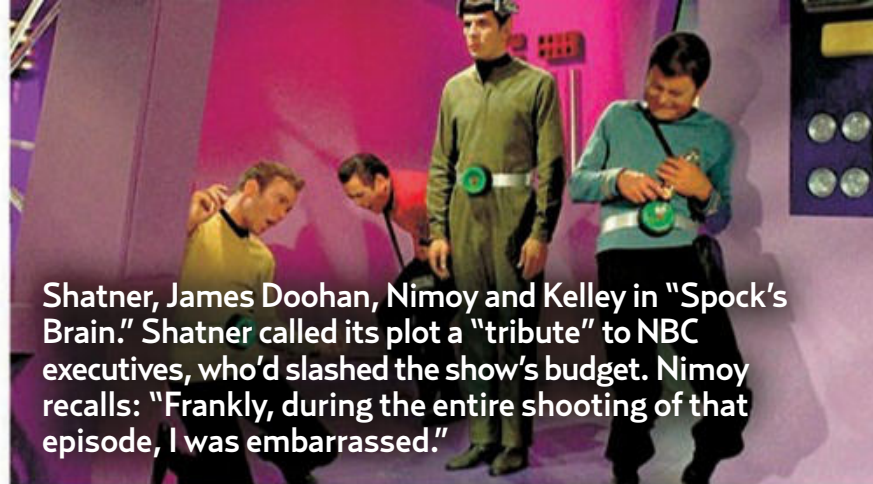
It was a Pyrrhic victory. For its

third season, budgets were slashed and the show was moved to Friday nights, which was considered the death zone for TV drama. In protest, Roddenberry left the day-to-day showrunner position for an advisory role. The penny-pinching became obvious right away.

Nichols: This is why in the third season you saw fewer outdoor location shots, for example. Top writers, top guest stars, top anything you needed was harder to come by.

Quality eroded. A few particularly ludicrous episodes would become infamous, including the season premiere, “Spock’s Brain,” in which aliens abscond with Spock’s gray matter, and the de-brained Vulcan is led around the ship via remote control earmuffs. The strain was having an impact on the cast as well. Shatner became more of a force on the set,

Shatner, James Doohan, Nimoy and Kelley in “Spock’s Brain.” Shatner called its plot a “tribute” to NBC executives, who’d slashed the show’s budget. Nimoy recalls: “Frankly, during the entire shooting of that episode, I was embarrassed.”



much to the chagrin of other cast members, some of whom accused him of prima-donna behavior — and even stealing their lines. Decades later, George Takei, who played Sulu, still holds a grudge.

George Takei, Lt. Hikaru Sulu:

Bill’s douchiness? He’s very self-possessed, self-involved, everything revolves around the captain. — on Bravo’s *Watch What Happens: Live*
Shatner: No, I’m not difficult to work with. There are a couple of disaffected actors who say that for some reason, I don’t know why — it’s been so long you would have thought at some point that they would’ve gotten bored about talking about it. But maybe it’s all that they have to talk about.

The show was *finally* cancelled at the end of the 1969 season, and the cast and crew disbanded for new gigs. Little did they know that the *Star Trek* journey was just beginning.

REBIRTH: REVENGE OF THE UNINITIATED

Paramount, which had bought out *Star Trek*’s production house back in 1967, decided to make the most of its failed science-fiction series and sold the reruns into syndication. In most markets the show was run at the dinner hour and also in late-night. Then something remarkable happened: The left-for-dead show began to pick up fans. Some of the new viewers would later find themselves starring in *Star Trek* series themselves.

Scott Bakula, Capt. Jonathan Archer, *Enterprise*: I became a huge fan of the original show when I was in college. They started rerunning it night after night, five times a week. A big group of us would catch it every night.

At the same time, an even stranger phenomenon was spreading fast. In 1972 the first organized *Star Trek* convention was held in New York; predictions were that it would draw a few hundred fans. More than 3,000 attended. There was no turning back. The events got bigger and more elaborate, and the fans became more enthusiastic, verging on fanaticism. Aficionados would show up dressed as Vulcans or Klingons, hobnobbing with the show's stars and writers. There would be international conventions as well, with Germany, the U.K. and Australia becoming the most fervent. Eventually, you could find a *Star Trek* convention to attend somewhere in the world virtually every week.

Nichols: The first convention I went to was fantastic — who knew we had

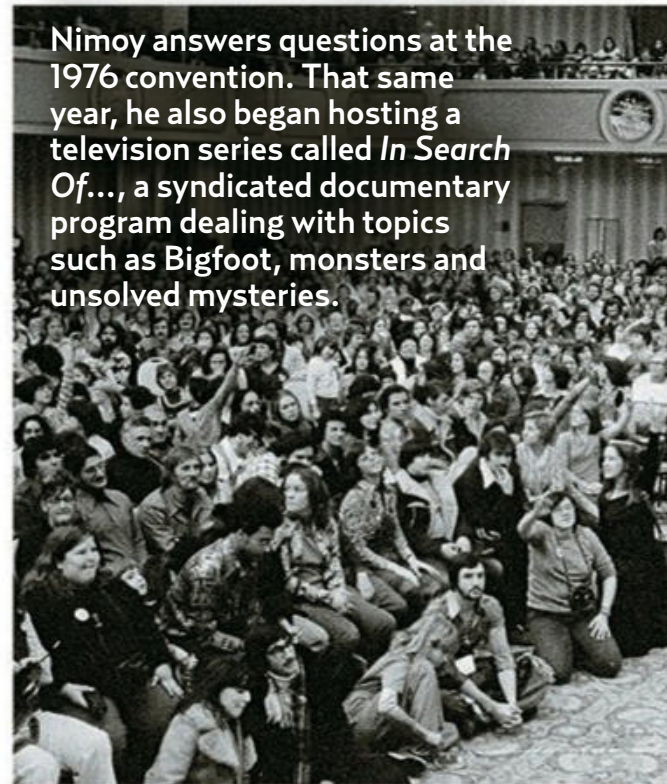
so many fans? The biggest shock was they were some of the smartest people on the planet. You weren't just dealing with gaping, starry-eyed fans.

Attending conventions as special guests would become a rite of passage for all new actors entering the franchise in the coming years.

Jonathan Frakes, Commander William T. Riker, *The Next Generation*: You really get a false sense of your own self-worth at the conventions. You're surrounded by cheering people who have chosen to spend their hard-earned money to spend time with you. If you tried some of that material in the real world, it would die a quick, ugly death.

Robert Picardo, *The Doctor, Voyager*: Things sometimes

Nimoy answers questions at the 1976 convention. That same year, he also began hosting a television series called *In Search Of...*, a syndicated documentary program dealing with topics such as Bigfoot, monsters and unsolved mysteries.



Roddenberry consults with a set designer in preproduction for *Star Trek: The Motion Picture*. Sets and models that were meant for the television series were remade in greater detail to look more impressive on the big screen.



Enthusiastic attendees register for the first *Star Trek* convention, in 1972.

Roddenberry disliked his involuntary role as the creator of a new religion. Although he depended on the fans to support future *Star Trek* projects, he stated, "It frightens me when I learn of 10,000 people treating a *Star Trek* script as if it were scripture.... I'm just afraid that if it goes too far and it appears that I have created a philosophy to answer all human ills that someone will stand up and cry, 'Fraud!'"



Shatner, as himself (far right) during the infamous "16th Annual *Star Trek* Convention" skit that aired on *Saturday Night Live*, Dec. 20, 1986. Shatner screams, "Get a life, will you people?... It's just a TV show!" to a crowd of shocked and dismayed Trekkies.



From left: Kelley, Nichols, Nimoy, Shatner, Persis Khambatta, Walter Koenig, Grace Lee Whitney and Doohan pose at the first film's Los Angeles press conference in 1979.



got weird. Early on, a 14-year-old boy who was a fan was stalking me in the convention hotel hallways. And one fan gave me a piece of marble, about 14 by 18 inches, that he had carved my face into. It was a tombstone, basically. I said, "Does this mean *Star Trek* is the death of my career?" It's one of the strangest gifts I've ever gotten.

Shatner's infamous 1986 *Saturday Night Live* skit depicting conventiongoers as sad, virginal nerds is something *Trek* fans are still trying to live down.

Brent Spiner, Lt. Cmdr. Data, *The Next Generation*: *Star Trek* fans have gotten a bad rap in general, and I think it's solely based on one episode of *Saturday Night Live*. People are always so ready to quote that episode and say: "Get a life!" I agree, it was funny, but that was satire. That was not documentary.

Denise Crosby, Lt. Natasha Yar, *The Next Generation*; co-executive producer, *Trekkies*: When I made [the 1997 documentary] *Trekkies*, I made it clear that I wasn't trying to make fun of fans. That's been done. I think Shatner did a great job of it on *SNL*. Fans are still bruised from that; they felt really, really ridiculed. It positioned them as loser geeks living in the basements of their parents' homes. If you go to any group of really passionate people, you're going to find at least some element of that. But it's so much more than that.

Shatner: To be brutally, humiliatingly honest, that now infamous *Saturday Night Live* sketch was for me, at that time, equal parts comedy and catharsis. I was oblivious to the facts. I bought into the Trekkie stereotypes. In a nutshell, I was a dope. — from his book *Get a Life!*

GOING BOLDLY TO THE MOVIES

Paramount decided it was time to squeeze new revenue out of its space franchise. Roddenberry was hired to develop an original show, *Star Trek:*

Phase II, which would focus on a new crew played by new (and way cheaper) actors. But after *Star Wars* and *Close Encounters of the Third Kind* ignited a frenzy of interest in big-screen sci-fi, the studio shifted gears. It decided to turn the beloved if slightly cheesy TV show into a big-budget film.

Star Trek: The Motion Picture, directed by veteran filmmaker Robert Wise, debuted in December 1979. Originally budgeted at \$15 million, the final cost came in at a record \$46 million, most of it spent on spiffy new sets and costumes and ponderous special effects. Critics and fans found the movie excruciatingly slow-paced and far removed from the spirit of the TV show.

Shatner: As the lights dimmed and the film finally unreeled before me [during the premiere], I remained caught up in the excitement and never really noticed the film's sluggishness. Later, however, watching it with a perspective that was a bit more honest, a bit less distracted, I thought to myself, "Well, that's it. We gave it our best shot. It wasn't good and that'll never happen again." Shows you what I know. — from his book *Star Trek Movie Memories*

In fact, the film eked out a slim profit. Although considered a big disappointment by Paramount, the studio approved a sequel, at a quarter of the original's budget. But they demanded a new creative team. Roddenberry was relegated to largely ceremonial role of "executive consultant," and TV producer Harve Bennett was brought in to helm the ship. Never having seen the original show, he sat down and watched every episode. He was particularly taken by the story "Space Seed" and its charismatic genetically engineered villain, Khan Noonien Singh, played by Ricardo Montalban. He began devising a film featuring Khan's return, and hired director Nicholas Meyer to help him make it work.

Roddenberry fought the team at every turn, rattling off a long series of angry memos. He disliked the script's multiple story lines and its themes of aging and loss. He was opposed to the idea of killing off Spock. But most of all, he hated the space fights.

Roddenberry: If *Star Trek* slides into becoming just a routine "space battle show" (a sci-fi format that the critics now consider "tiresome"), then I have no doubt but that *Star Trek* will slide downhill rapidly. In this case, I am double concerned because I have an interest in the property remaining valuable. — memo to Harve Bennett, 1982

Star Trek II: The Wrath of Khan opened to a great box-office take and greater reviews.

Braga: *The Wrath of Khan* is just awesome in every possible way. That's the best film. It just fires on all cylinders. It saved the franchise.

For the first time in 15 years, *Star Trek* was back on track. Bennett would go on to oversee the next three feature films with the original cast, each of them highly profitable. The path was now paved for *Star Trek*'s greatest moments, and it were destined, once again, for the small screen.

THE RISE OF THE NEXT GENERATION

Although he had been kicked to the sidelines for years of *Star Trek* movies, Roddenberry convinced Paramount to give him creative control over a new *Star Trek* series. In a radical, risky departure from status quo, the show would bypass the networks and be sold directly into syndication. Roddenberry got together key members of the creative team involved in the original series. They began tweaking their *Star Trek: Phase II* ideas, of a new ship and a new crew, set nearly a century after the time of Kirk. The new series, soon renamed *Star Trek: The Next Genera-*

tion, would replace the Kirk/Spock/Bones trifecta with an older, more cerebral captain named Jean-Luc Picard, a dashing, babe-magnet No. 1 named Riker and an inquisitive, Pinocchio-like android named Data. They'd be supported by a diverse human and alien crew. The team set about developing and casting their project.

Frakes: Before I was cast, I was one of the people, like Patrick [Stewart], who knew virtually nothing about it. I wasn't much of a science-fiction fan.

Burton: I was a geek. I knew the *Trek* culture inside and out, you bet your ass. I had done a TV movie in the '80s that was produced by Bob Justman, who coproduced the original, and he called me and told me we're doing a new *Star Trek*. My only response was: Is Gene involved? I had to audition my way into the role, which I was thrilled to do.

Frakes: I was not their first choice for Riker. They were really focused on [*The Rocketeer* star] Billy Campbell. I had 10 auditions over six weeks. I'd wear the same lucky shirt, stiff from sweat, every time. The studio wanted the other guy, but I think Roddenberry took me under his great wing. When they finally cast me, Gene called me at home and it was a wonderful moment. I didn't realize how life changing it would be.

Burton: There was a document circulating on Paramount stationery of potential Geordis that included Wesley Snipes.

Denise Crosby was brought in to audition for the role of Deanna Troi, a Betazoid therapist. In Roddenberry's original eight-page series bible, the character had been described as a "four-breasted, oversexed hermaphrodite." Writer D.C. Fontana pleaded to Roddenberry, "Please don't go there." He didn't.

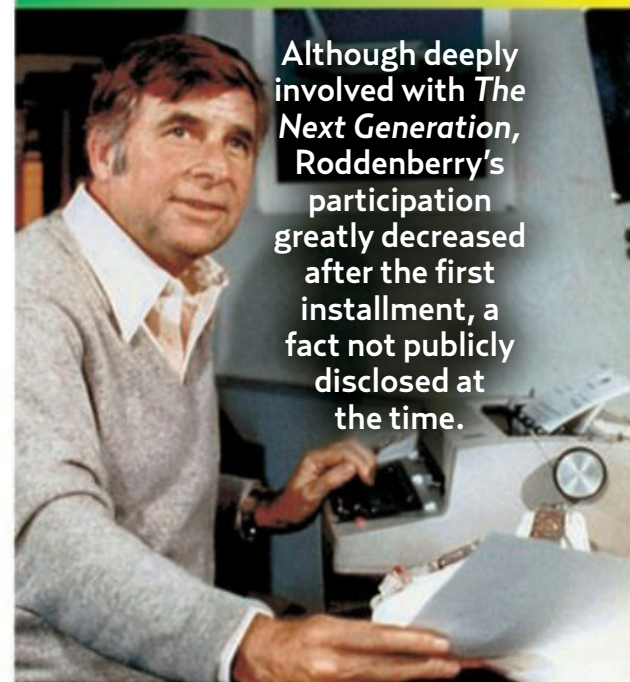
Crosby: I went in with some hesitation. First of all, it was a remake, or a sequel, or something. For syndication! Not even a network. It had this sort of shoddy, backdoor feel to it. I thought:



Kirstie Alley (center) makes her movie debut playing the Vulcan Starfleet officer Lt. Saavik in 1982's *The Wrath of Khan*.



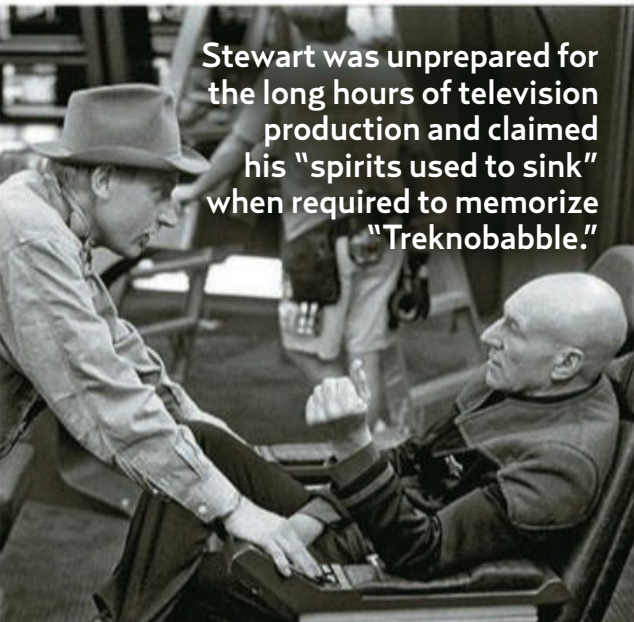
Star Trek II: The Wrath of Khan earned \$97 million worldwide and set a first-day box-office world record. Although its total earnings were less than the first film's, it was more profitable due to its lower production costs. And it's credited with something much more important: the creation of a renewed interest in the *Star Trek* franchise.



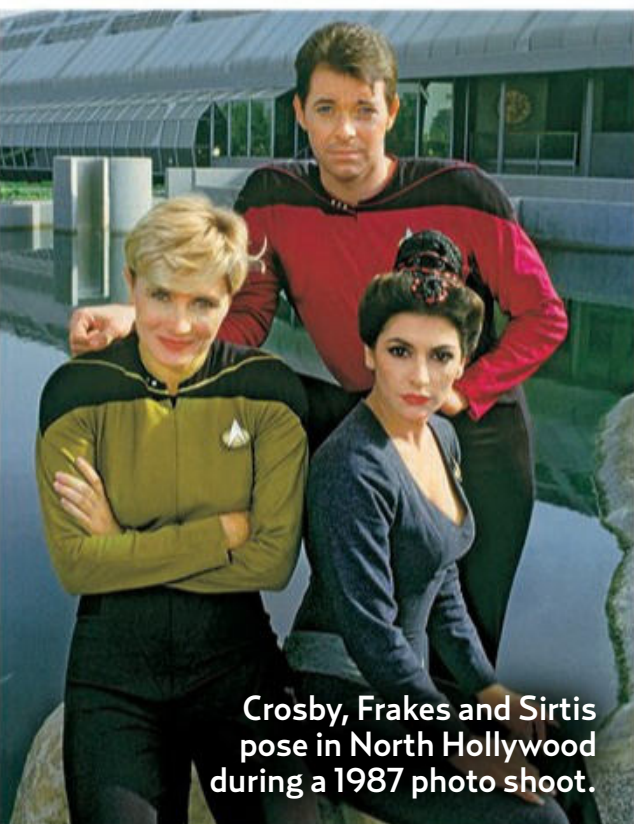
Although deeply involved with *The Next Generation*, Roddenberry's participation greatly decreased after the first installment, a fact not publicly disclosed at the time.



Burton, Stewart, Crosby, Frakes and Spiner between takes for *Star Trek: The Next Generation*'s first season.



Stewart was unprepared for the long hours of television production and claimed his "spirits used to sink" when required to memorize "Treknobabble."



Crosby, Frakes and Sirtis pose in North Hollywood during a 1987 photo shoot.

"Oh God, am I shooting myself in the foot here?" And it was all so very secretive — we were never given scripts, just a few notes about the character. A Betazoid? Betazette? What's that?

Roddenberry liked Crosby and Marina Sirtis, who was auditioning for the role of Security Chief Yar, but thought they weren't quite clicking in their roles. He suggested that they switch parts, and it took.

Michael Dorn, Lt. Worf, *The Next Generation* and *Deep Space Nine*:

Most of the cast was already in place when I got the call that they were adding a Klingon character. Initially, they told me nothing about Worf. Seriously nothing. I watched everyone on set, saw that they were happy and pairing into relationships. I quickly came to the realization: This is a great opportunity to do the opposite, to just to be pissed at everybody. He just feels that he's better than everyone.

The most important part *was* the most difficult one to cast. After interviewing macho Kirk wannabes for the role of Picard, Bob Justman happened to catch a reading by Royal Shakespeare Company actor Patrick Stewart. "I think we have just found our captain,"

he told his wife. Roddenberry was eventually convinced that the perfect person to drive this new *Enterprise* was a little-known, bald, middle-aged Englishman.

The show debuted in September 1987 to enormous ratings — 27 million viewers. But the first year of *TNG* was uneven at best. It took a while for the characters to gel with fans. Moreover, early plots seemed to be pale retreads of the original series. Or much worse.

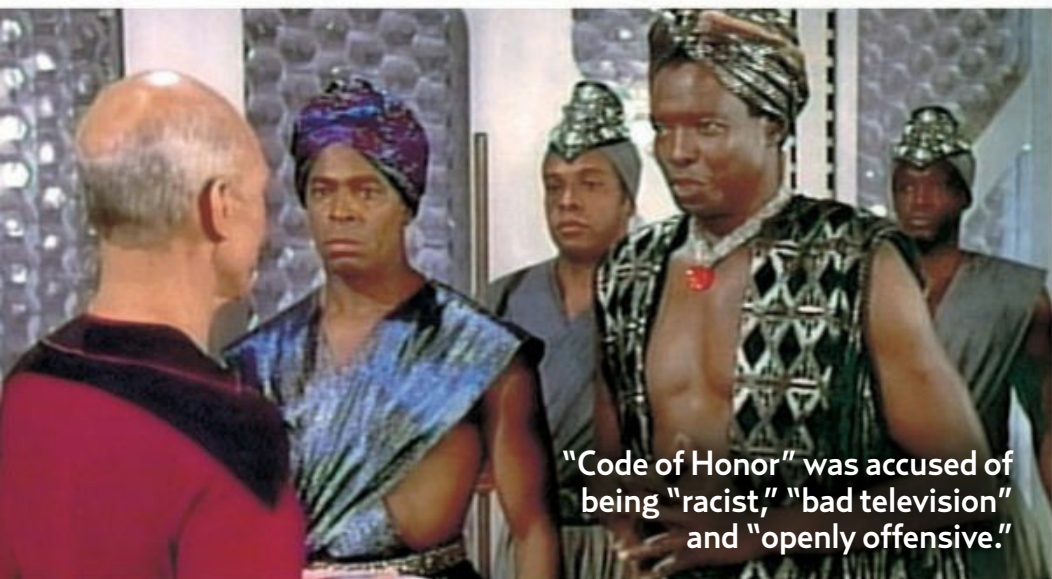
Dorn: There was a rather racist episode early in the first season that all of us cringed at, called "Code of Honor." The *Enterprise* comes across a planet of Black people who seem like Hollywood tribal Africans or something. The head guy sees Tasha Yar, flips out and kidnaps her as his slave. And, of course, his wife is pissed because he's dating a white woman! Oh my God. I wasn't in that show, but when I saw it, I was flabbergasted.

Frakes: After that episode aired once, it was taken out of syndication rotation for a long time. It seems to have snuck back in. It felt creepy at the time, and it feels creepier as it has sat there percolating.

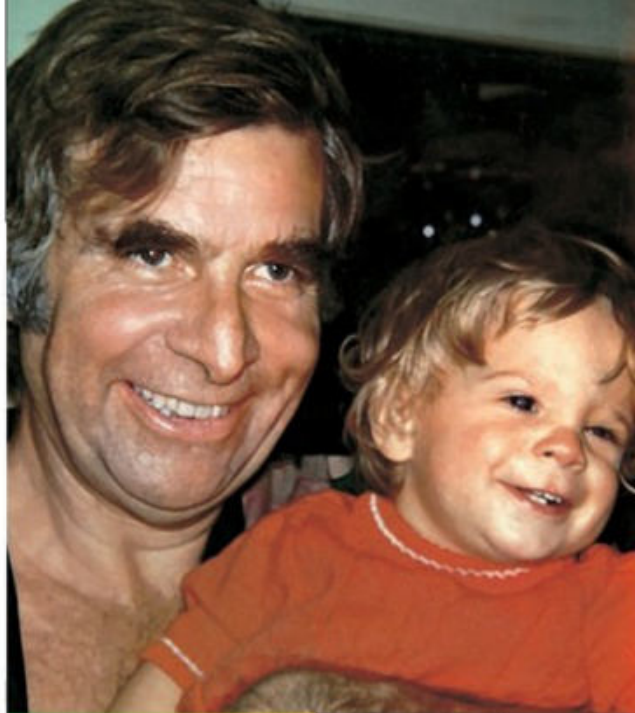
Burton: That was a real low point. It came early on, and we got it out of the way. It was really, really awful. It was Neanderthal, inappropriate and never should have seen the light of day, but everything happens for a reason. Once we got past "Code of Honor," it was smooth sailing with fans too.

Denise Crosby felt underutilized and largely decorative on the bridge of the *Enterprise* and asked to be let out of her contract before the end of the first season.

Crosby: So they killed me off. It was so anticlimactic, a beloved character murdered by some "Skin of Evil" alien monster, randomly and quickly. People were in disbelief. It was like a classic "Red Shirt" death — the anonymous crew member who goes to an away planet and doesn't come back.



"Code of Honor" was accused of being "racist," "bad television" and "openly offensive."



Roddenberry (above with son Rod, and right with wife Majel) was posthumously awarded NASA's Distinguished Public Service Medal for "presenting the exploration of space as an exciting frontier and a hope for the future."



Cast and crew celebrate *The Next Generation's* 100th episode, "Redemption, Part I," which aired in June 1991.

But as staff writers became more comfortable with the material, the scripts took a giant leap forward, as did the ratings. By season 3, *TNG* was a certified smash, and was hitting its stride creatively. Characters had deepened and become more likable; stories were challenging and often thrilling. Even some of the recurring alien characters became fan favorites, especially the omnipotent Q, who'd first appeared in the series pilot.

John de Lancie, Q, *The Next Generation*, *Deep Space Nine* and *Voyager*: There was a sense of naughtiness to Q that people loved. I think most people have a hidden desire that they could be all powerful with absolutely no sense of responsibility. The writers loved writing that character. I'm told that after the pilot, 30 percent of the scripts coming in featured Q, which got some of the other actors pissed off.

The Next Generation became that rarity in series television: a happy set.

Frakes: The work on camera was so serious and earnest and complicated, between takes we all went a little crazy blowing off steam. We were notoriously badly behaved. I remember seeing Michael Dorn and Patrick Stewart, in full costume and makeup, Greco-Roman wrestling down the ramp of the bridge. It was spectacular.

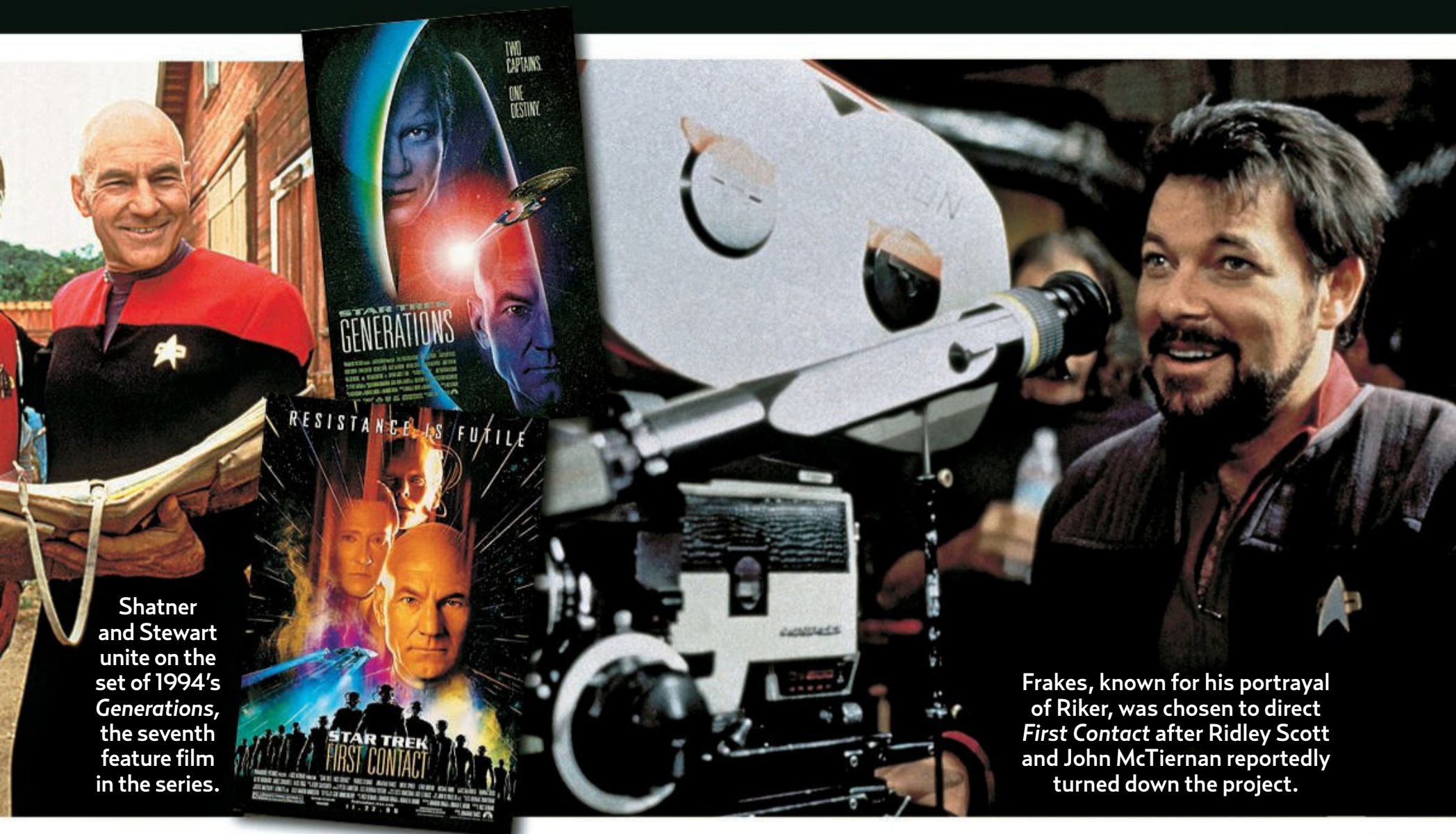
Patrick Stewart, Capt. Jean-Luc Picard, *The Next Generation*: It was a group of people who really liked one another. We spent a lot of time together socially, and I look at all these people as real friends, not just in the drama we were part of, but in our personal lives. We were an absolutely rock-solid group.

Burton: Did I feel typecast from that role? For seven years and then some movies, I had my eyes covered. What's more challenging to an actor? Maybe to act without limbs. But my point is this: I'm really proud of the work I did on that show! I can't even begin to express the ways that this experience added value to my life.

PASSING THE TORCH

By the fourth season of *TNG*, Roddenberry's health was failing precipitously. Years of alcoholism and drug abuse had taken their toll. Rick Berman, a former Paramount executive who had been installed as a producer from *TNG's* start, took over as head of the entire franchise. He agreed to continue Roddenberry's ideals: The future would be one without conflict and without want or need.

Rod Roddenberry, Gene Roddenberry's son: My dad had two lives: He had his *Star Trek* family and his real family. *Star Trek* came first. **Burton:** I relished any time I could spend with Gene one-on-one. At the same time, it was my first experience embracing the reality that our heroes are human and that they're going to disappoint us. Learning to continue to admire and even revere him in spite of the great conflicts that were clearly present in his nature was a real growth experience for me.



Shatner and Stewart unite on the set of 1994's *Generations*, the seventh feature film in the series.

Frakes, known for his portrayal of Riker, was chosen to direct *First Contact* after Ridley Scott and John McTiernan reportedly turned down the project.

Rod Roddenberry: My father was not a perfect man, not by a long shot. He could be difficult. He wasn't a Greek god. He was a man who had a vision, an idea. He was passionate and followed through and busted his ass to make it happen.

On Oct. 24, 1991, Roddenberry died of a heart attack at the age of 70.

Rod Roddenberry: We weren't close when I was growing up, and I had no real appreciation for *Star Trek* until after he died. But once I did, I became very proud of him and really wanted to carry on his ideas. Paramount and CBS might own all of *Star Trek*, but what's kept it around for all these years is not the sci-fi, but the messaging, the ethical dilemmas and the stories. And that I attribute to my father.

Just as *Star Trek*'s creative reins were being passed to a new production team, so too was it time to finally pass the cinematic torch from the

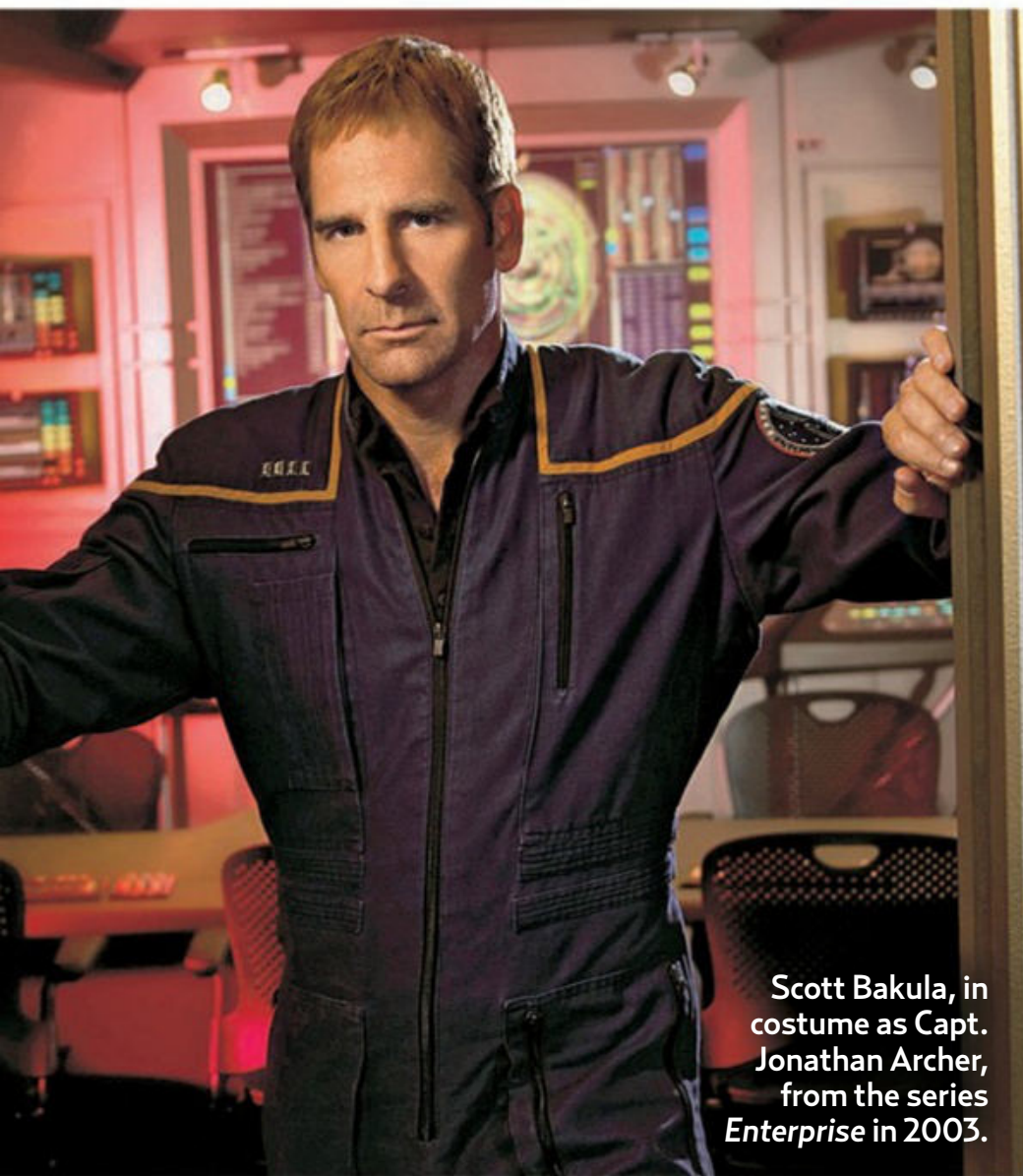
increasingly craggy original *Trek* cast to the *Next Generation* crew. Brannon Braga, who joined the *Star Trek* team directly out of college, was charged with cowriting a script with Ron Moore (who later created *Battlestar Galactica*) that would somehow join together captains Kirk and Picard while kicking off the movie franchise for *TNG*, which had ended its seven-year run.

Braga: My pitch for *Star Trek: Generations*, being a first-time screenwriter: "I can see the poster!" I saw the two *Enterprises* locked in battle. Kirk versus Picard! And somehow we wound up with the two captains cooking eggs together. It was terrible, honestly. We were serving a lot of bosses, and between Patrick Stewart, Shatner and the studio, it wound up being so watered down. I thought Kirk should've died on the bridge of the *Enterprise*, not with a bridge on top of him, which is what happened. Kirk should have had a more heroic death.

Generations was a modest success at the box office, but the tepid fan reaction once again put the *Star Trek* movie franchise in jeopardy. The creative team was determined to do better with the next film, scheduled for 1996. Moore and Braga had an ace card to play: the Borg, *TNG*'s scariest villains. To give the alien race some personality, they created the Borg Queen. And they tied in a time-travel backstory about the first encounter between humans and aliens. For the director, Paramount gambled on Riker actor Jonathan Frakes, who had directed on the series but never a feature film.

Frakes: I knew that *Star Trek: First Contact* was my job to screw up. The script was fantastic, and everyone loved the concept of the Borg. All the pieces were in place, and if I could tell the story clearly it was going to work. And it did. Even if you didn't have any history with the show or know the characters, you could enjoy it as a movie.

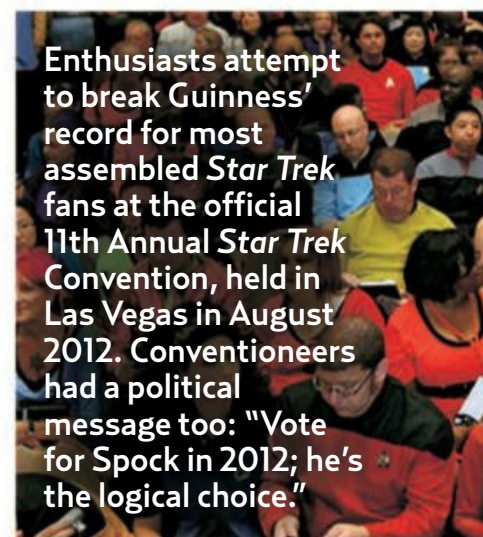
Braga: Everything worked on *First*



Scott Bakula, in costume as Capt. Jonathan Archer, from the series *Enterprise* in 2003.



Producer Brannon Braga and actress Jeri Ryan, who played sexy Borg Seven of Nine, attend the Hollywood premiere of *Star Trek* sendup *Galaxy Quest* on Dec. 19, 1999.



Enthusiasts attempt to break Guinness' record for most assembled *Star Trek* fans at the official 11th Annual *Star Trek* Convention, held in Las Vegas in August 2012. Conventioneers had a political message too: "Vote for Spock in 2012; he's the logical choice."

Contact. There was less interference. And we had a killer idea.

The film was a major hit, paving the way for two more *Next Generation* features. *Star Trek* was saved yet again.

TREK TV GLUT!

Once *The Next Generation* found its space legs, *Trek* became a multibillion-dollar business for Paramount. Expanding the TV franchise as quickly and plentifully as the market could possibly absorb became a top priority. From 1993 to 2001, the studio launched an astounding three new shows.

The first of the new spinoffs was darkest: *Deep Space Nine*, about life in a melting-pot space station at the edge of the Federation. Stage actor Avery Brooks played Capt. Benjamin Sisko, a dude who combined some of the badass qualities of Kirk with the ruminative chops of Picard. The show was brooding and serious, and

offered up some of the franchise's most ambitious science fiction. Some fans missed the whole *Trek* aspect — haters called it "To boldly sit where no man had sat before" — but it notched some devoted fans.

Armin Shimerman, Quark, Deep Space Nine: The camaraderie on set that fans sense from *The Next Generation* or *Voyager* is not our set. It's not that we weren't friendly, rather we were a slightly older cast and perhaps a little bit more steeped in the theater. We came to give the best work we could, and we weren't there to have a party. When people ask about hijinks on the set, we scratch our heads and go: "That wasn't us."

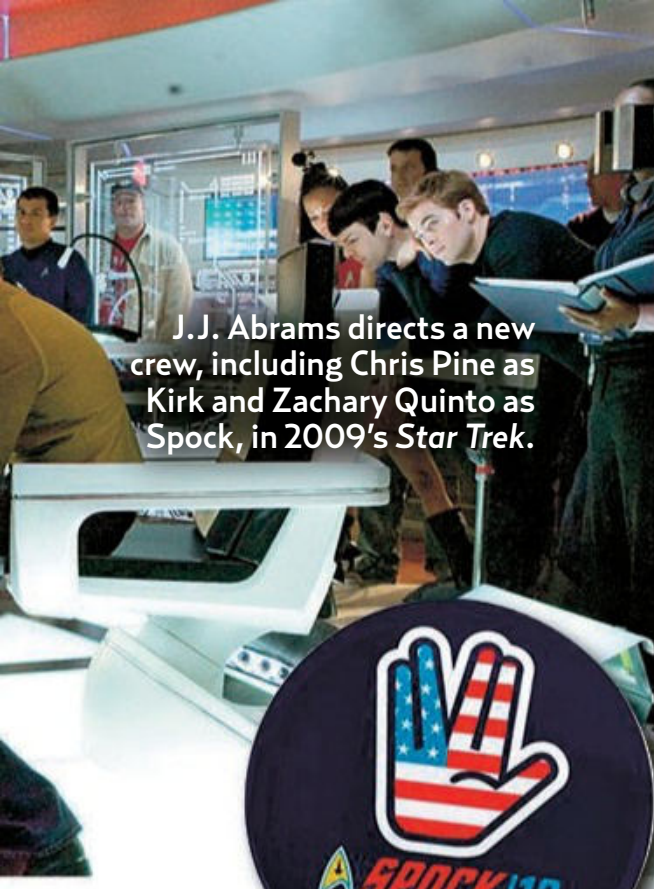
For the next series, Berman and Braga, now an executive producer, decided to go back to *The Formula* — with a few major differences. *Voyager* would merge the adventure aspects of *TNG* with a *Lost in Space* story line: The

crew finds itself stranded on the far side of the galaxy, requiring a 75-year journey home. Rather than the first-run syndication of the previous two shows, *Voyager* was the first drama launched by UPN, a Paramount TV network that would become best known as the home of African-American sitcoms and pro wrestling. The other big difference: It had *Trek*'s first female chief, Capt. Janeway.

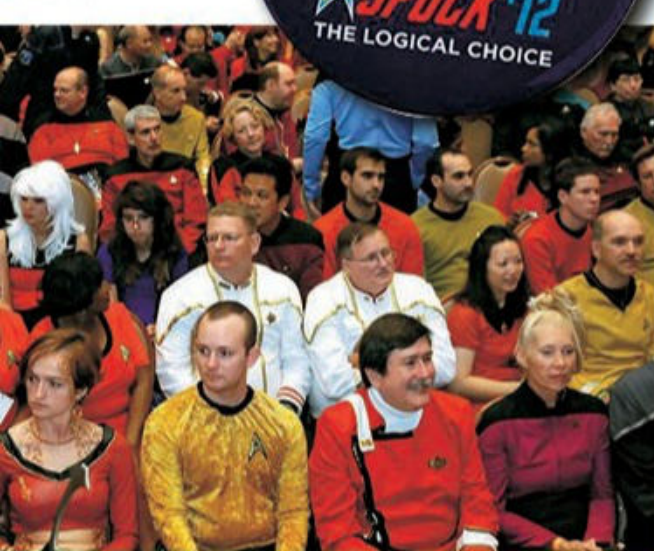
The show hit a big snag on the second day of shooting.

Picardo: Geneviève Bujold was Janeway. She'd been a film star, and she was used to shooting about a page of script a day. We were shooting about nine pages. She only lasted two days before she quit.

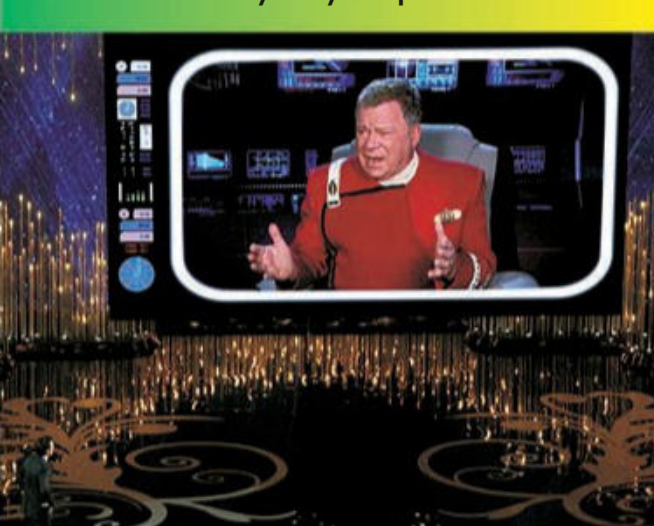
Kate Mulgrew, Captain Kathryn Janeway, Voyager: I had auditioned for the part earlier but didn't get it. Then I got this urgent call from Paramount, and I flew in to see them — a room full of very intense men, staring at me



J.J. Abrams directs a new crew, including Chris Pine as Kirk and Zachary Quinto as Spock, in 2009's *Star Trek*.



Shatner made sure Trekkies would have something to cheer about with a guest appearance during the 85th Academy Awards — beaming in on a giant video screen, sitting on the starship set, in full Capt. Kirk regalia. He also just won an online vote to name Pluto's two recently discovered moons in a contest conducted by the SETI Institute. Vulcan, the name suggested by Shatner, came in at No. 1, with 174,062 votes. In an email to the Associated Press, Leonard Nimoy, wrote: "If my people were emotional, they would say they are pleased."



— on a Wednesday and I started work the following Monday. I didn't know anything about *Star Trek* — I actually thought it was just a cartoon. It took me one day to realize what this was about. I arrived for makeup that Monday at 3:30 a.m. and didn't stop moving for seven years. Being the only female captain in that universe was a great moment in pop-culture history. But as a single mother raising two young kids, it was diabolically hard work.

The *Voyager* premiere drew another huge audience, but ratings soon dropped. In a bid to get the numbers up, a new character was added, played by Jeri Ryan: Seven of Nine, a buxom bombshell Borg in a skintight catsuit and stiletto heels.

Picardo: When I first started working with Jeri, I was really scared I'd be caught staring at her body. So in the beginning when we'd do scenes together, I'd turn the other way. I never looked at her! I was trying to be respectful. Then, once the ice was broken, she'd go around and pinch me on the butt.

Mulgrew: Well, they went for sex, didn't they? There wasn't enough of it on my ship, so they brought it on board in a person. This creature was totally sexualized. By making her Borg they really made her doll-like in some ways.

Braga: OK, the high heels were a bit much. But she was a great character! The original idea was for Seven to die in the finale, getting her crew home. She was designed to be a tragic hero. But Rick [Berman] didn't want to do it. This is kind of pathetic, but issue No. 4 of the *TNG* comic book is coming out, and I finally got around to having Seven die. It might be because she's my ex-girlfriend, now I get to kill her. [Laughs]

Star Trek's next trip as a TV series was, literally, a trip back to the beginning. The show, *Star Trek: Enterprise*, was a prequel, taking place more than 150 years before Kirk's era and a decade before the formation of the Federation.

Scott Bakula, the former star of *Quantum Leap*, was tapped as star. The idea: The show would eventually show *Trek* fans the development of the technology and political beliefs of original series. But it never got there. The show started out uneven and hit its stride in its third and fourth seasons with long, ambitious story arcs. But it was too late; UPN canceled the show in 2005.

Braga: It was franchise fatigue: People had had enough *Star Trek*. We begged the studio: Don't put another show on so soon! They just were not going to take no for an answer. They ensured that the golden goose would die.

THE FINAL FRONTIER

And so the *Enterprise* was mothballed, its massive bulk secured safely in space dock, its crew interred in cryogenic sleep... until J.J. Abrams brought it all back to soaring, thrilling life in his 2009 megahit reboot. What franchise fatigue? It was followed by two successful sequels: 2013's *Star Trek: Beyond* and 2016's *Star Trek: Into Darkness*. The TV franchise was the next to go into warp drive, thanks in part to the streaming revolution. *Star Trek: Discovery* launched on CBS All-Access 2017. It's now in its fourth season on Paramount+, where it's joined by *Star Trek: Picard*, *Star Trek: Strange New Worlds* and two animated shows, the kid-friendly *Star Trek: Prodigy* and the racy *Star Trek: Lower Decks*.

This lineup's eclecticism has helped *Star Trek* stand out in a crowd of more-hyped franchises. "There's a calculation to the Marvel and *Star Wars* portfolios — an effort to appear edgy, while alienating as few fans as possible — that can make watching the latest series seem like a mandatory school assignment," wrote *New York Times* critic Mike Hale in 2022. "The throw-it-at-the-wall diversity of the *Trek* shows (which, of course, may be just as carefully calculated) makes each series feel more approachable." In other words, *Trek* continues to boldly go where no one has gone before. ★

STAR TREK: THE MOTION PICTURES

A COMPLETE LOG OF THE BIG-SCREEN VOYAGES

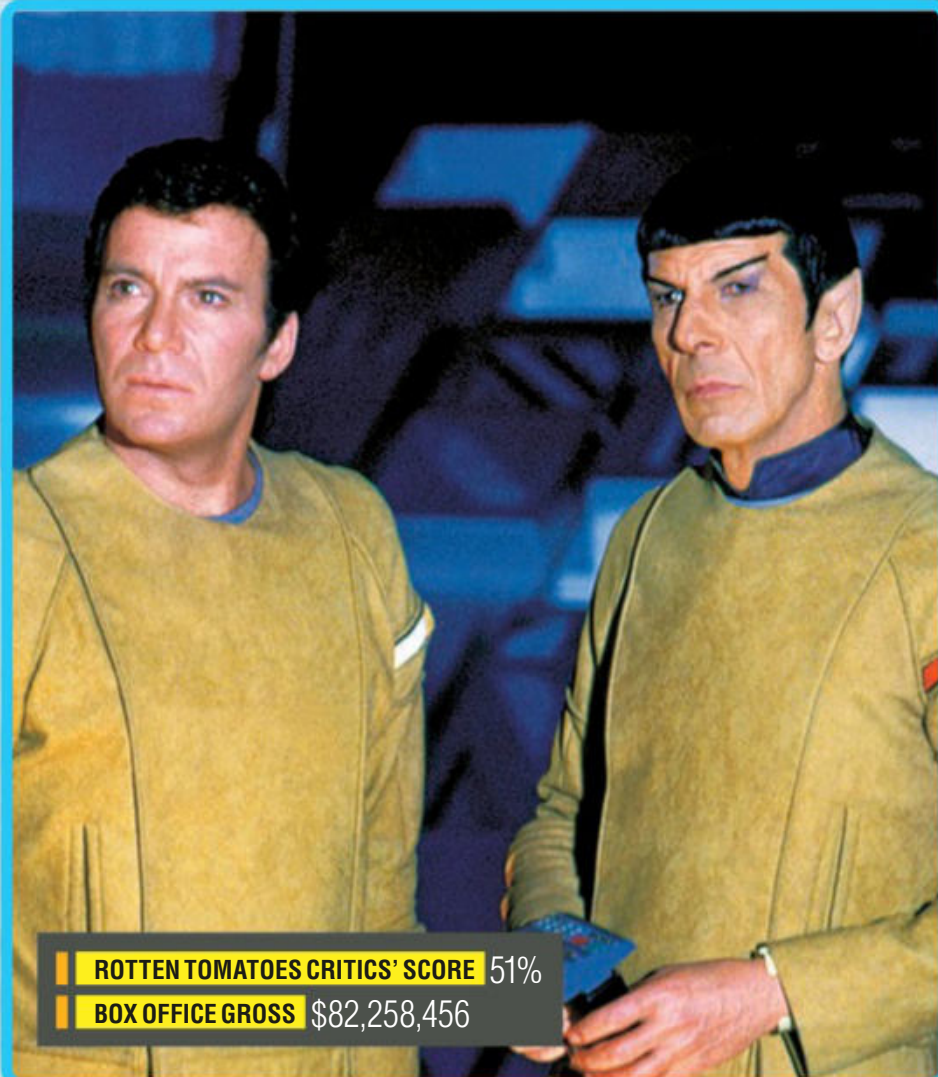
STAR TREK: THE MOTION PICTURE (1979)

DIRECTOR ROBERT WISE

A mysterious intergalactic cloud wipes out Klingon vessels and is headed toward Earth. Newly promoted Adm. Kirk is tasked with intercepting the anomaly aboard the all-new USS *Enterprise* NCC-1701-A. Comdr. Spock shuttles aboard to help with the crisis.

The *Enterprise* soars into the cloud. A conscious craft — called *V'Ger* — is discovered deep within. Spock mind melds with *V'Ger* and determines that the entity is on a mission to gather knowledge — even if it wipes out the living creatures who possess it. The crew also discovers that *V'Ger* is actually the 20th-century NASA probe *Voyager 6* that was reconfigured by sentient machines, which sent it on this mission.

The danger ends when a replica of navigator Ilia (Persis Khambatta) and Capt. Willard Decker (Stephen Collins) fuse together with *V'Ger* and mutate it to a new, more compassionate and thus less destructive form of being. Earth is spared, and the *Enterprise* warps into space.

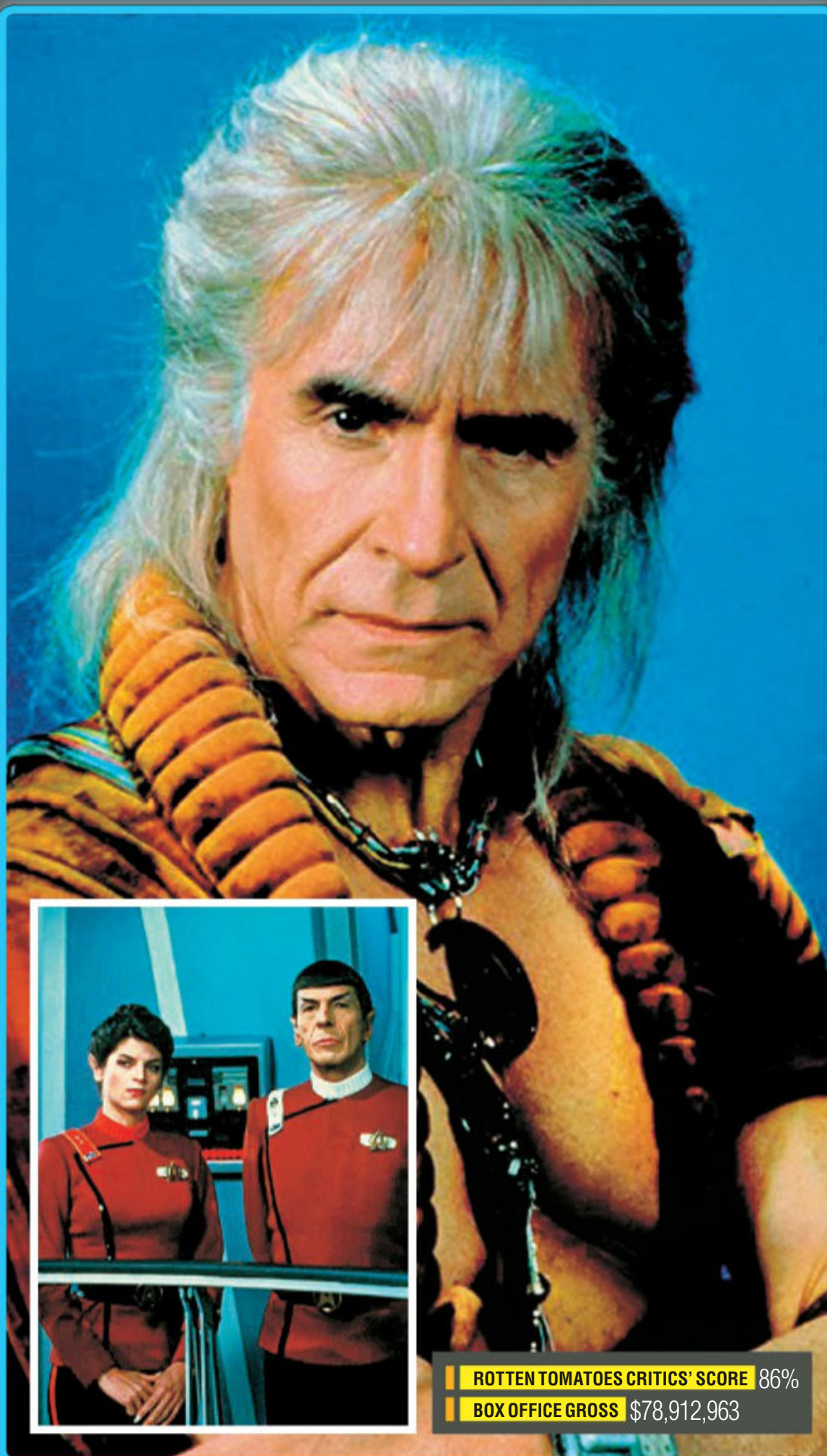


ROTTEN TOMATOES CRITICS' SCORE 51%

BOX OFFICE GROSS \$82,258,456

STAR TREK II: THE WRATH OF KHAN (1982)

DIRECTOR NICHOLAS MEYER



Comdr. Chekov and Capt. Clark Terrell head to Ceti Alpha VI on board the USS *Reliant*. Their mission is to find a planet to field test the terraforming Genesis Device.

While they are on the planet, former *Enterprise* nemesis Khan Noonien Singh (Ricardo Montalban) captures the *Reliant* crew. Khan puts Ceti eels into the crew's ears, enabling mind control, and uses them to commandeer the starship. Next, Khan attacks the *Regula I* space station.

On an *Enterprise* training mission with Lt. Saavik (Kirstie Alley), Kirk gets the *Regula I* distress call. He warps to the rescue, and the *Reliant* sneak attacks. Kirk capitalizes on Khan's inexperience by remotely lowering the *Reliant*'s shields and counterattacking. The two ships are damaged. Nonetheless, Khan manages to obtain the Genesis Device.

Another encounter leaves Khan near death and the *Enterprise* crippled. The vengeful Khan activates the device, which will destroy them all. Spock sacrifices himself to restore warp drive to the *Enterprise*, and the starship escapes. The Genesis Device detonates and forms a new planet, Genesis.

Kirk and the crew launch Spock into space. His coffin lands on the new world.

ROTTEN TOMATOES CRITICS' SCORE 86%

BOX OFFICE GROSS \$78,912,963

STAR TREK III: THE SEARCH FOR SPOCK (1984)

DIRECTOR LEONARD NIMOY



ROTTEN TOMATOES CRITICS' SCORE 78%

BOX OFFICE GROSS \$76,471,046

Investigating Genesis, a Federation crew detects Spock, who's alive! While Genesis resurrected the Vulcan, it's also accelerating his aging process. He'll be dead again within hours.

Back on Earth, Kirk learns that Dr. McCoy has Spock's *katra* (spirit) in his body. McCoy will die if Spock's body and spirit aren't reunited on planet Vulcan.

Kirk takes the *Enterprise* — and McCoy — to Genesis, where they engage Klingon commander Kruge (Christopher Lloyd), who is determined to obtain the Genesis Device. After rescuing Spock, Kirk and Kruge fight on the surface of Genesis... where Kirk kicks Kruge off a cliff. Kirk takes control of the Klingon warship and warps to Vulcan.

Spock's spirit rejoins his body, reviving the Vulcan and sparing McCoy.

STAR TREK IV: THE VOYAGE HOME (1986)

DIRECTOR LEONARD NIMOY



ROTTEN TOMATOES CRITICS' SCORE 82%

BOX OFFICE GROSS \$109,713,132

When a mysterious interstellar space tube kills power on Earth, the Federation shuts down.

Kirk and crew leave the planet Vulcan in their Klingon warship — rechristened the *Bounty* — and return to Earth. They learn of the new disaster while en route.

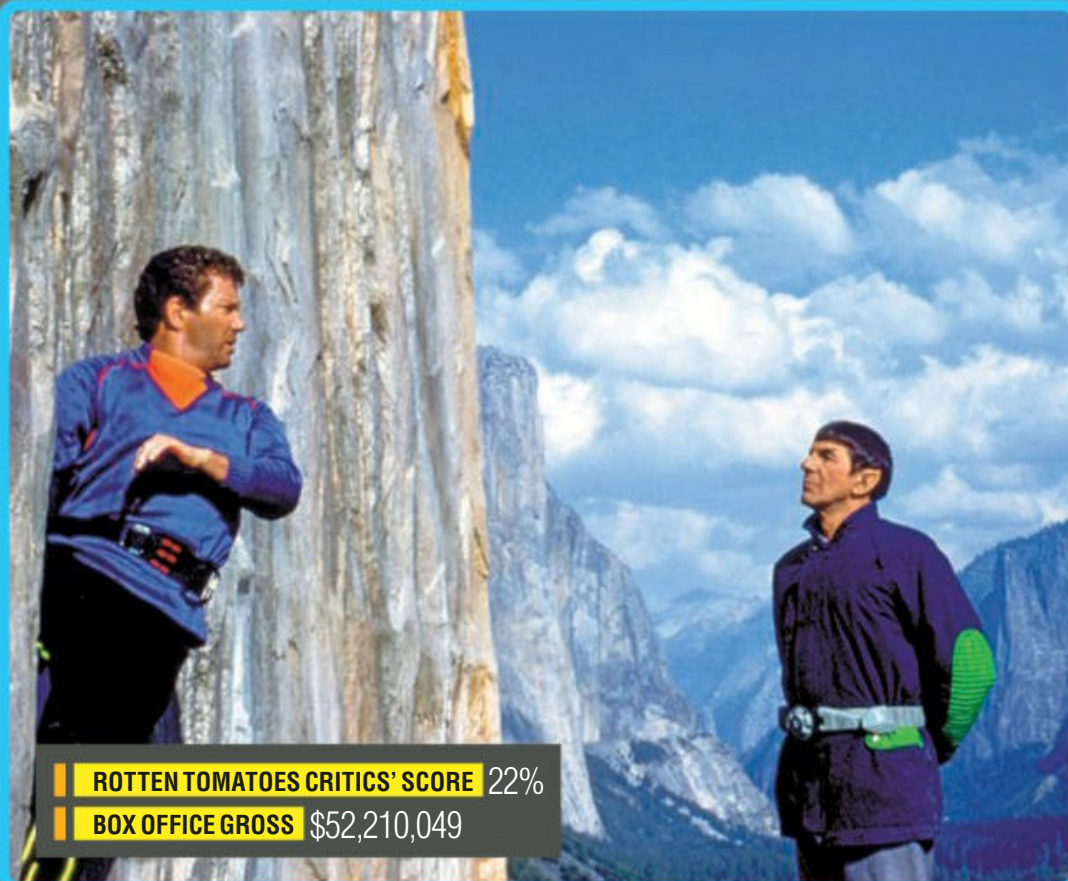
Spock realizes the alien object is emitting the call of the now-extinct humpback whale. To issue a response, the Starfleet crew travels back to 1986 to retrieve the animal. Kirk and Spock locate two captive whales and their handler, Dr. Gillian Taylor (Catherine Hicks). Meanwhile, Scotty, McCoy and Sulu secure transport materials while Chekov and Uhura find the energy needed to refuel the *Bounty*.

With the whales aboard, the crew returns to 2286 to release the mammals; the alien vessel retreats.

While the crew is extolled for saving Earth, Kirk is demoted to captain for breaches of protocol.

STAR TREK V: THE FINAL FRONTIER (1989)

DIRECTOR WILLIAM SHATNER



ROTTEN TOMATOES CRITICS' SCORE 22%

BOX OFFICE GROSS \$52,210,049

Starfleet Command sends the *Enterprise* on a hostage recovery mission to Nimbus III. Meanwhile, Klingon Capt. Klaa (Todd Bryant) pursues Kirk — the ultimate trophy.

The rescue mission is a ruse. Its perpetrator, Spock's half brother Sybok (Laurence Luckinbill), needs the *Enterprise* to get to planet Sha Ka Ree — the fabled birthplace of the universe. Kirk reluctantly agrees to escort him there. The crew arrives on the planet, where a beam of light appears, claiming to be God. Skeptical Kirk is blasted by the entity.

Sybok enters the beam, buying the *Enterprise* time to fire. The attack is ineffective. Spock and McCoy beam to the starship, but Kirk is stranded. Spock persuades the Klingons to destroy a greater adversary: the entity.

The victorious Klingons apologize for the unauthorized pursuit and return Kirk to the *Enterprise*.

STAR TREK VI: THE UNDISCOVERED COUNTRY (1991)

DIRECTOR NICHOLAS MEYER



ROTTEN TOMATOES CRITICS' SCORE 82%

BOX OFFICE GROSS \$74,888,996

The Klingon Empire is in upheaval after a moon, Praxis, suddenly combusts. The *Enterprise* crew meets with Klingon Chancellor Gorkon (David Warner) to minimize political fallout. Capt. Kirk objects.

The chancellor dies after Starfleet seemingly ambushes his vessel. Kirk and Dr. McCoy are blamed and exiled to asteroid Rura Penthe. The chancellor's daughter, Azetbur (Rosanna DeSoto), vows revenge.

Spock beams Kirk and McCoy aboard the *Enterprise*. They find the real killers, murdered, but pretend they're alive and recovering in order to flush out the assassin. They catch Spock's student, Valeris (Kim Cattrall), when she shows up to finish the job.

A mind meld reveals a three-government conspiracy to thwart planetary peace and that a cloaked Klingon warship — helmed by Chang (Christopher Plummer) — attacked Chancellor Gorkon.

Uhura suggests firing at the warship's exhaust signature, and the *Enterprise* destroys Chang's vessel.



ROTTEN TOMATOES CRITICS' SCORE 94%

BOX OFFICE GROSS \$257,730,019

STAR TREK (2009)

DIRECTOR J.J. ABRAMS

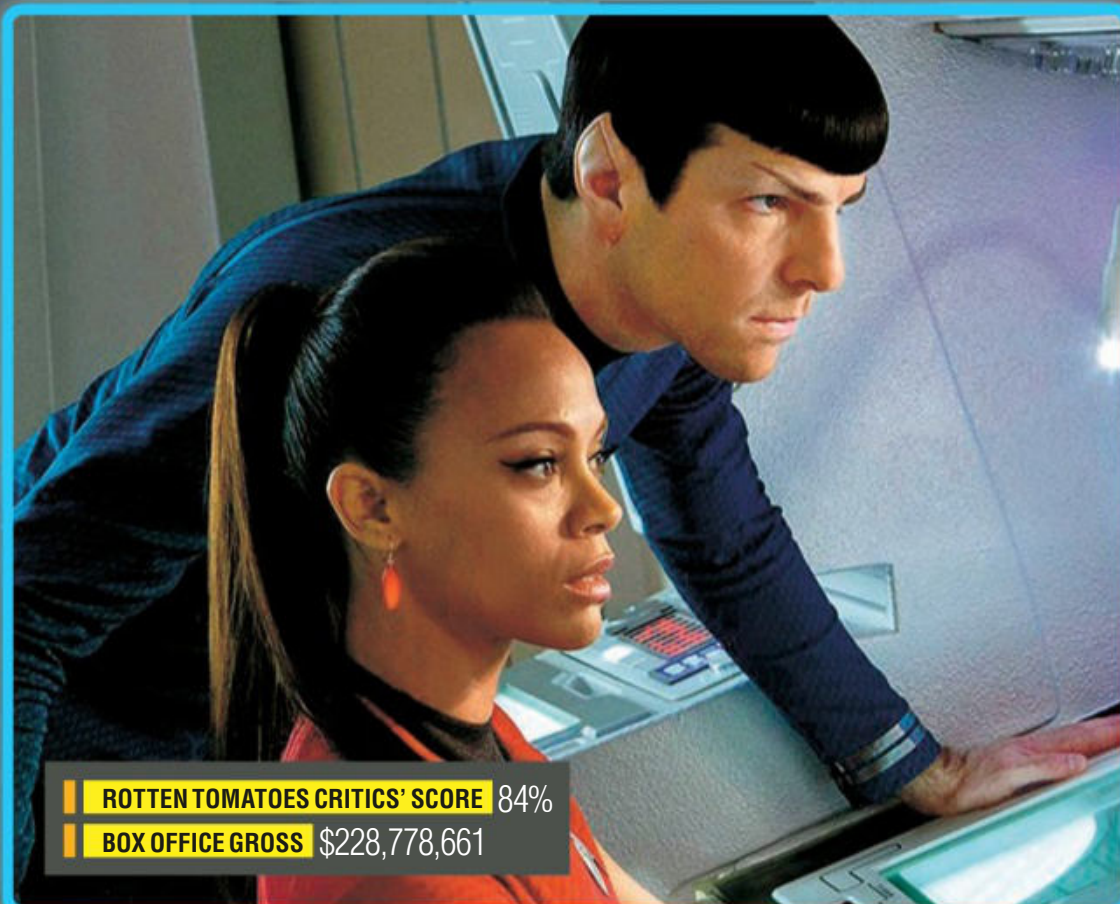
In an alternate timeline where familiar characters have slightly different histories, Starfleet cadets take to space when they are the only crew available to handle a crisis: A Romulan mining vessel, *Narada* — under the command of madman

Nero (Eric Bana) — is destroying Vulcan by boring into its core. That achieved, he turns on Earth. Aided by the elder Mr. Spock (Leonard Nimoy) from “our” timeline, Spock (Zachary Quinto) and Kirk (Chris Pine) of the new *Enterprise* beam

aboard. Kirk tries to persuade Nero to leave, but the onetime miner declines. Kirk has no choice but to leave him and watch as the ship is drawn into a black hole. Kirk earns command of the *Enterprise* with the younger Spock as first officer.

STAR TREK INTO DARKNESS (2013)

DIRECTOR J.J. ABRAMS



ROTTEN TOMATOES CRITICS' SCORE 84%

BOX OFFICE GROSS \$228,778,661

Again in the alternate timeline, the *Enterprise* is sent after lunatic terrorist John Harrison (Benedict Cumberbatch). Its mission: to kill him with a stealth torpedo. When the ship's warp engines are damaged, Kirk, Spock and Uhura (Zoe Saldana) are captured by Klingons — who are, in turn, slain by Harrison. Dr. McCoy (Karl Urban) discovers that the *Enterprise's* torpedo tubes are filled with cryogenically frozen humans, and that Harrison is the evil bioengineered superbeing Khan. Commandeering the Starfleet warship *Vengeance*, Khan sets out to destroy San Francisco, Starfleet's home. He survives the crash and is pursued by Spock. The mutant gets the best of the Vulcan and is about to kill him when Uhura intervenes. Khan is frozen with the others.

STAR TREK BEYOND (2016)

DIRECTOR JUSTIN LIN



ROTTEN TOMATOES CRITICS' SCORE 86%

BOX OFFICE GROSS \$158,848,340

The *Enterprise* is dispatched to rescue Kalara (Lydia Wilson), who is said to be stranded on the planet Altamid deep in a nebula. Arriving, the ship is assaulted by a fleet of small vessels led by the reptilian Krall (Idris Elba), who seeks the Abronath, a powerful bioweapon. The *Enterprise* crashes on Altamid, and Krall

captures many survivors, though Kirk, Chekov (Anton Yelchin), McCoy and Spock evade him. Eventually, with the help of Uhura, they learn that Krall is in fact Balthazar Edison, a once-distinguished Starfleet captain who was stranded on Altamid and used local, ancient technology to change form and create

the robo-swarm. Erroneously believing that he'd been forgotten by Starfleet, he sought revenge. Obtaining and activating the Abronath, Krall is thwarted when Kirk jettisons the weapon — and the villain — into space. Though the *Enterprise* is destroyed, the officers watch as a new vessel, the USS *Enterprise-A*, is built. ★

100 Infected by a mystery virus, Sulu abandons his post, picks up a foil and challenges his shipmates to a duel, "The Naked Time," the original series (TOS)



100 GREATEST MOMENTS



99 A female Xyrillian impregnates Trip, "Unexpected" (*Enterprise*)

MTS

FROM THE ORIGINAL SERIES TO J.J. ABRAMS' REBOOT, WE COUNT DOWN THE MOST SHOCKING, DISTURBING AND FANTASTIC HAPPENINGS IN *STAR TREK* HISTORY

98 Spock's pet sehlat dies, "Yesteryear"

The Animated Series (TAS)

Arguably one of the most heart-wrenching scenes in the entire *Star Trek* canon, young Spock is forced to put down his childhood pet, a sehlat named I-Chaya, rather than let it suffer the effects of a deadly venom. It was a tear-jerking *Old Yeller* moment in the much-underrated *Animated Series*, which ran for two seasons.

97 DAVID DIES, THE SEARCH FOR SPOCK (TSFS)

Having lost his best friend in *The Wrath of Khan* (WOK), Captain Kirk at least gained a son. One reason that the scene in which David is killed is profoundly stunning is that we were just getting to know him. Kruege's callousness is so unbearable that we want to jump through the screen and kill this dumb, ruthless "Klingon bastard" ourselves.

96 MCCOY RELIVES HIS FATHER'S DEATH, THE FINAL FRONTIER (TFF)

After an hour of watching Sybok — Spock's surprisingly charismatic half brother — brainwash minions into joining his search for God, we finally learn how he does it: by "making you face your pain and drawing strength from it." It's basically psychotherapy, Vulcan style. When he makes McCoy relive the death of his father, we learn that Bones did a Dr. Kevorkian on his suffering old man, only to find out that a cure came along shortly thereafter. Sybok releases McCoy's guilt and pain, but Kirk stays off the couch, saying: "I need my pain."

95 DATA AND TASHA YAR HAVE SEX, "THE NAKED NOW" THE NEXT GENERATION (TNG)

This episode bridges the gap

between TOS and TNG, as the new crew — like the originals — get drunk from "Polywater intoxication." The best reason to care about this episode is because of the hot, drunken android-on-human sex between a midriff-baring Natasha Yar and the usually uptight Data. Data's sultry come-on line, "I am programmed in multiple techniques — a broad variety of pleasuring," has particular resonance with certain fans.

94 GROUNDHOG DAY IN SPACE, "CAUSE AND EFFECT" (TNG)

The next time you're stuck in a temporal causality loop, bring your android. Without the subprocessors of a positronic brain to resonate a modulated dekyon emission, how else would you be able to detect a message sent through space-time? Technobabble aside, Data and Geordi's solution to a ridiculous problem saved the *Enterprise* from having to live out an eternity losing to Beverly Crusher in the same poker match. Rescuing the USS *Bozeman*, a ship trapped for 90 years and commanded by guest star Kelsey Grammer, was an added bonus.

93 KLINGONS BLEED PEPTO BISMOL, THE UNDISCOVERED COUNTRY (TUC)

Critics tended to agree that there was too little worth discovering in *The Undiscovered Country*. But there was one priceless gem: When the Klingon chancellor is assassinated, the blood of the galaxy's most belligerent race has gone from being red like ours to pink. No official explanation for this sudden shift in continuity exists — which makes it all the more memorable.

92 Sisko and his son go sailing, "Explorers" Deep Space Nine (DS9)



91 Data dies (Nemesis)

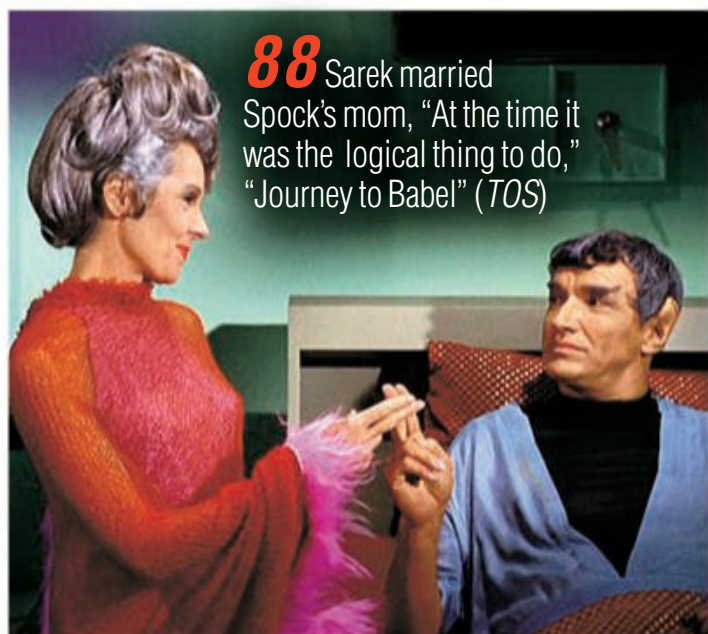


90 Worf gets a zit (Insurrection)

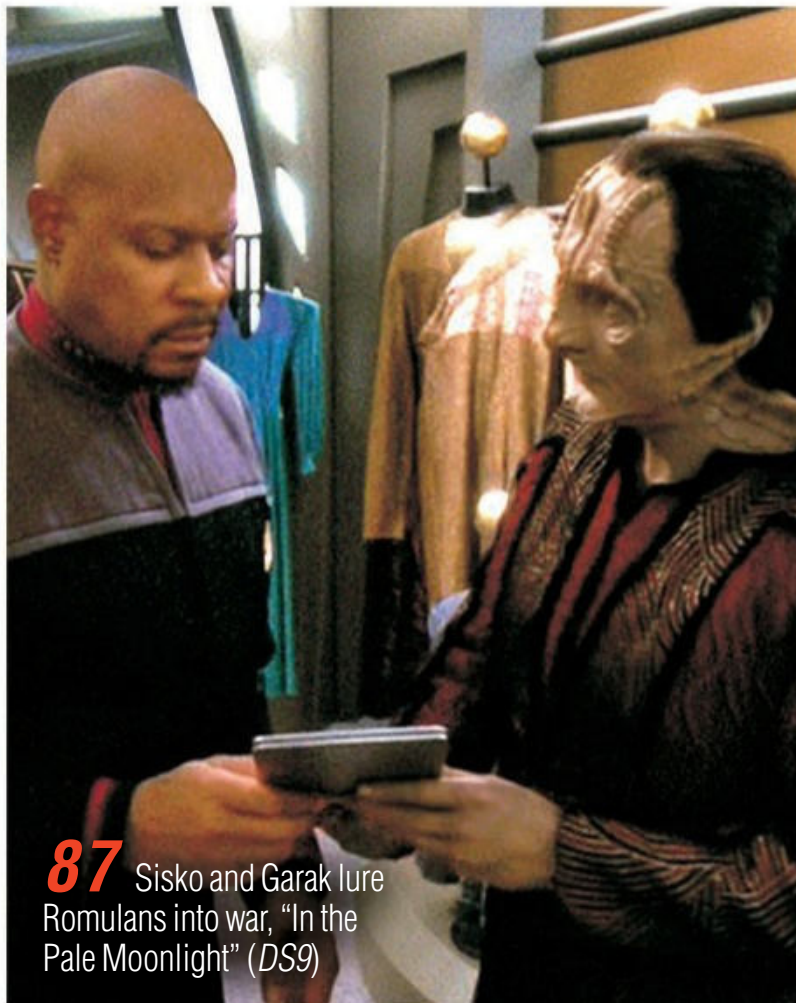




89 Kirk fights the mugato, "A Private Little War" (TOS)



88 Sarek married Spock's mom, "At the time it was the logical thing to do," "Journey to Babel" (TOS)



87 Sisko and Garak lure Romulans into war, "In the Pale Moonlight" (DS9)

86 RIKER SLEEPS WITH HIS NURSE, "FIRST CONTACT"

(TNG)

Injured while scouting an alien planet, a disguised Will Riker winds up in a hospital. His strange anatomy piques his doctor's suspicion that he's not from their world, so he distracts her by reaching a mutually beneficial arrangement with his ET-infatuated nurse: She'll help him escape if he "bonds" with her. After the deed is done, he delivers a line worthy of any interstellar Lothario: "I'll call you the next time I pass through your star system."

85 THE NAZIS INVADE, "THE KILLING GAME, PARTS I & II"

(VOYAGER)

There's only one reason why a sci-fi series writes Nazis into the script: desperation. But arguably, no series ever did it better than when the Hirogen — a hunter species — take over *Voyager* and get addicted to playing the Führer-worshipping baddies in a French Resistance sim.

84 ARMUS KILLS TASHA, "SKIN OF EVIL" (TNG)

She deserved better than a senseless slap from a puddle of black goo. Her terrifying "Red Shirt" demise came at the hands (or rather, the slimy appendage) of Armus, a lonely resident of Vagra II. Denise Crosby wanted to be released from her *TNG* contract, forcing Gene Roddenberry to whack her *Sopranos* style. (Luckily, Yar would return in "Yesterday's Enterprise" to die with dignity.)

83 MCCOY GETS THE LAST WORD, "JOURNEY TO BABEL"

(TOS)

After countless humorous exchanges in which an unflappable Spock out-argues McCoy, for once he leaves the Vulcan speechless in sick bay after ordering him shut up for the sake of his own health. Bones is so overjoyed by Spock's compliance that he looks directly at the camera, declaring, "What do you know, I finally got the last word." Just this once, *Trek* crosses the frontier of the fourth wall.

82 SITO DIES, "THE LOWER DECKS" (TNG)

Life as an ensign isn't easy. Nobody tells you anything, and when they do, you're the last to know. In a unique episode, we get a rare glimpse into the lives of the ship's junior officers. Rather than witnessing high-stakes meetings in the observation lounge, we're stuck gossiping in Ten Forward or hearing snippets of info while manning the helm. When Sito Jaxa, a Bajoran with a promising Starfleet career, is selected for a secret mission, her jealous peers are left to speculate. Sadly, Sito soon joins the fraternity of Red Shirts, proving that the sooner you get promoted, the safer you'll be.

81 PICARD LAUGHS WITH A KNIFE IN HIS HEART, "TAPESTRY" (TNG)

In an homage to Dickens and Capra, Q gives Picard a chance to relive his reckless days at Starfleet Academy, but this time with the advantage of hindsight. Rather than take on three beefy Nausicaans and risk a shank through the heart, Picard takes the cautious path, sheepishly avoiding the bruising bar fight. Consequently, Picard 2.0 becomes a man "bereft of passion and imagination," a junior officer who spends his days processing statistical analyses. Picard rightfully decides he'd rather be dead than live a dismal life, and Q lets him have his way for once, leading to a memorable heart-stopping impalement and a valuable realization that life is about taking chances.

80 Q2 FIGHTS FOR HIS RIGHT TO DIE, "DEATH WISH" (VOYAGER)

Tuvok defends the right to euthanasia for a renegade Q (a Q known as Quinn, but not the Q, whose meddlesome personality we've come to know so well). During the episode, we finally get to visit the Q Continuum — exalted home of omnipotent beings — only to discover that it's a battered way station beside a road to nowhere. Various bored Q indulge in lackadaisical pursuits beneath a scruffy scarecrow. The location is apparently a metaphor for the stultifying ennui that afflicts all members of the Continuum. Perhaps Q's flamboyant wardrobe changes should have let us know that he comes from an art house dimension!

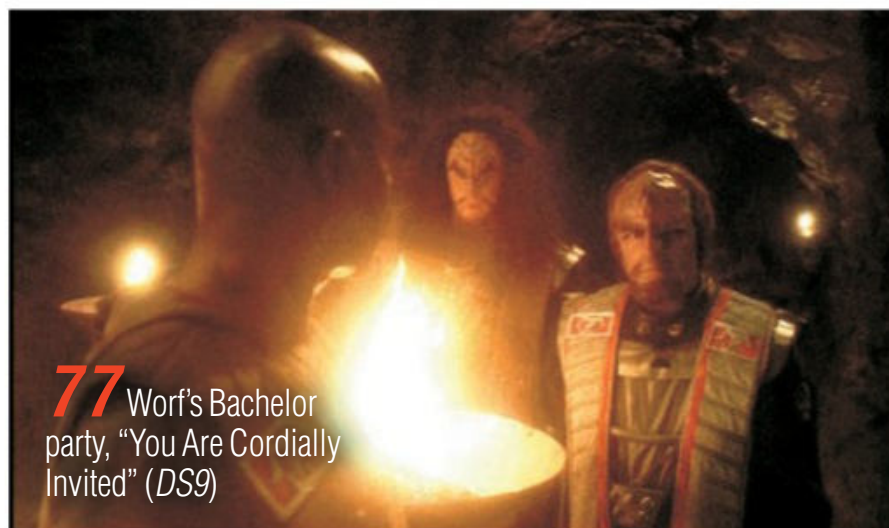
79 THE XINDI PROBE ATTACKS, "THE EXPANSE"

(ENTERPRISE)

Earth has been under attack many times, but this very first assault is the most visually eloquent ballet of destruction, as the Xindi test weapon laser scalpels a miles-wide wound extending from Florida to Venezuela. If that's the experimental weapon, we're in trouble!



78 Janeway rams the Time Ship, "Year of Hell, Part II" (Voyager)



77 Worf's Bachelor party, "You Are Cordially Invited" (DS9)



76 Worf fights the Jem'Hadar, "By Inferno's Light" (DS9)

75 PICARD FIGHTS HIS BROTHER, "FAMILY" (TNG)

The only thing more terrifying to Picard than being assimilated by the Borg is shore leave with the family, particularly his elder brother, Robert, a gruff vintner who knows how to push more buttons than exist on the deck of the *Enterprise*. When a PTSD-addled Picard toys with the idea of

staying on Earth, Robert, played masterfully by Jeremy Kemp, baits him in the vineyard by asking if he's come home because he needs his older brother. The ensuing tussle in the mud — followed by laughter and then tears for the usually unshakable Starfleet officer — reminds us that nothing exposes our humanity more than the episode's title.



74 The Gideons observe Kirk, "The Mark of Gideon" (TOS)



72 Spock jams with space hippies, "The Way to Eden" (TOS)

When Seven of Nine orders One to comply and he refuses, explaining that she will eventually adapt to his absence, we are given an intensely emotional moment from the most unlikely quarter.

68 ENTERPRISE SURRENDERS TO RIKER, "A MATTER OF HONOR" (TNG)

After an alliance is reached with the Klingons, Starfleet

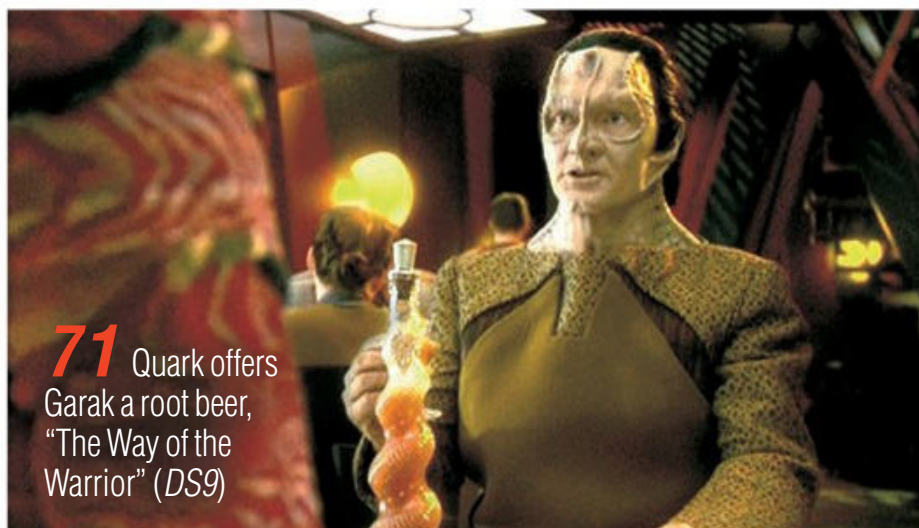


73 ZEFAM COCHRANE'S PAROCHIAL REACTION, "METAMORPHOSIS" (TOS)

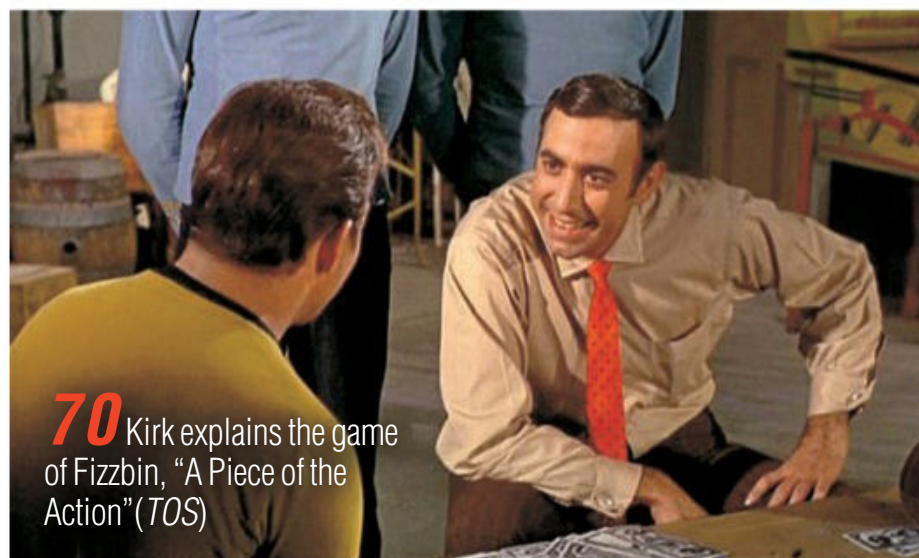
Finding the inventor of the warp drive living immortally on a planetoid in an asteroid belt thanks to an alien entity who loves him is a nice stroke for interstellar galactic romance. Cochrane's xenophobic reaction when Kirk and Spock point out the obvious

to him is a seminal trope for how far humanity has come from narrow-minded interpretations of what love can be. The poignant resolution comes when The Companion assumes human form, sacrificing immortality for love.

69 ONE SACRIFICES HIMSELF FOR VOYAGER, "DRONE" (VOYAGER)



71 Quark offers Garak a root beer, "The Way of the Warrior" (DS9)



70 Kirk explains the game of Fizzbin, "A Piece of the Action" (TOS)

institutes a military exchange program. Riker's stint aboard the Klingon vessel *Pagh* — and his eventual assumption of its command — is a classic "do as the Romans do" move. True to both his mission and the Klingon code of honor, in the end Riker forces the *Enterprise* to surrender — symbolically, of course.

67 KIRK DESTROYS THE WARGAME COMPUTERS, "A TASTE OF ARMAGEDDON" (TOS)

One way to address nuclear armageddon at the height of the Cold War: a visit to planet Eminiar VII, which is engaged in a computer-simulated war with the neighboring world Vendikar. The catch: After every simulated attack, real people must report to disintegration chambers. Kirk and Spock quickly lose interest in this game when the away team is selected as casualties. After threatening to use the *Enterprise* to destroy the planet for real, Kirk blows up the simulator, challenging the misguided race to solve their problems peacefully. If ever there was a case for violating the Prime Directive, that was it.

66 WORF ACCEPTS DISCOMMENDATION, "SINS OF THE FATHER" (TNG)

When Worf learns from his brother, Kurn, that their father has been posthumously accused of treachery, he has no choice but to go before the Klingon High Council and defend his family honor. But through the help of Picard, his assigned second (or "cha'Dlch"), Worf discovers a conspiracy to use his father as a scapegoat to protect Duras, a high-ranking council member. A deal is brokered behind closed doors, and Worf is forced to accept discommendation, a ritual shunning. The bitter pill is hard to swallow, but the behind-the-scenes look into Klingon politics is fascinating.

65 SPOCK MIND MELTS WITH V'GER (TMP)

It's always rewarding when Spock goes off the reservation to get things done. When he attempts to learn more about the alien vessel — using his space

suit's thrusters to blast deep into its mechanical bowels — we are not disappointed. His trippy, psychedelic journey is a respectable homage to the end sequence of *2001: A Space Odyssey*, with the advantage that he actually returns to tell us what the hell it all meant.

all, George's ultimate sacrifice in tandem with baby Jim's birth aboard an escaping shuttle is so moving, the tears blur the realization that William Shatner will never take the helm again.



64 Zefram Cochrane shakes hands with the Vulcan (*First Contact*)



63 Worf kills Duras to avenge the mother of his child, "Reunion" (TNG)

62 GEORGE KIRK DIES (STAR TREK 2009)

The first 10 minutes of J.J. Abrams' *Star Trek* is a master class in storytelling. A hero, an antagonist and a backstory are all established before the opening titles. Best of

61 DATA GETS MEDIEVAL, "THINE OWN SELF" (TNG)

Data is damaged on a trip to recover the radioactive fragments of a probe that crashed on a primitive alien





60 Riker stuns Zefram Cochrane (*First Contact*)

world. Suffering from amnesia, he wanders into a village and begins a life for himself — unwittingly exposing the villagers to dangerous radiation. Data saves his new friends (by inventing science), yet he also finds time to muse about the afterlife. It's a pleasant surprise that Data is most human when not actively seeking his humanity; and his friendship with a young girl is one

of the android's most emotional moments.



59 Janeway cuts a deal with The Borg and rescues Seven of Nine, "Scorpion, Part II" (*Voyager*)

57 RIKER FALLS FOR SOREN, "THE OUTCAST" (*TNG*)

It's common to see Riker get amorous; it's rare to see him in love, so when he ends up falling for Soren, a member of an androgynous species who consider sexual identification a perverse aberration, we're in groundbreaking territory. In the series' most direct attempt at addressing LGBT rights, they risk it all — and ultimately lose — when Soren is forced to undergo psychotectic therapy. Jonathan Frakes would later complain that the episode didn't go far enough, stating that "Soren should have been more evidently male."



58 Kirk fights Finnegan, "Shore Leave" (*TOS*)

56 PICARD DECIPHERS TAMARIAN, "DARMOK" (*TNG*)

The Children of Tama take full immersion to the extreme, beaming Picard and Dathon into the wilds of an alien planet

for a crash course in Tamarian linguistics. The two captains spend the night bonding, and by morning the bromance is sealed when a creature forces a tag-team melee. Dathon is killed, but his bold sacrifice becomes worth the effort, as Picard cracks the language code (they speak in metaphor) just in time to prevent a diplomatic fiasco.

55 THE VOTH DENY THEIR OWN HISTORY, "DISTANT ORIGIN" (*VOYAGER*)

Turns out humans aren't the only intelligent species to have evolved on Earth; millions of years before us, a technologically advanced race descended from hadrosaurs left the planet — and *Voyager* runs into them way out there in the Delta Quadrant! Achingly, Gegen — the Voth paleontologist who discovers the connection — is from a society whose powers that be are threatened by this Distant Origin Theory. The Galileo-like trial in which Gegen's rulers threaten to imprison him and everyone aboard *Voyager* unless he recants his findings is *Star Trek* evolution at its best.

54 NOG TREATS HIS PTSD ON THE HOLODECK, "IT'S ONLY A PAPER MOON" (*DS9*)

Combat vets know that it's the aftermath that hurts most. Although Nog lost a leg in The Siege of AR-558, it's his soul that needs mending most, and — in what is surely one of the most inventive cures for PTSD ever — a 1950s program anchored by lounge singer Vic Fontaine gets him back on his emotional feet. Only actor and singer James Darren, who comes off as the coolest friend that a guy could have, could pull this off. If only today's returning soldiers had such a tool.

53 KIRK QUESTIONS GOD (TFF)

At last! Sybok has led our intrepid crew across the Great Barrier at the center of the galaxy, where they make the ultimate first contact: God. The Bearded One congratulates the brave pilgrims, asking if he can use their starship to spread his wisdom. All are mesmerized, except Kirk. "Why does God need a starship?" he asks. The "deity's" violent rage at the question exposes him for what he is: just another petty, all-powerful entity posing as the Supreme Being.

52 VOYAGER DEPARTS, "BLINK OF AN EYE" (VOYAGER)

A planet spinning so fast that it's literally a blur in time is a Trek first. When *Voyager* gets trapped in its orbit, both are locked in a scenario that spans just hours for *Voyager* but millennia for the planet's inhabitants, who go from primitive humanoids who treat the "sky ship" above as a mythological object to an advanced species who recognize it as the source of geologic instability on their planet. It's evolution in a nutshell! When the planet finally sends astronauts to investigate, we discover — wonderfully — that, to them, the *Voyager* crew is frozen in time. In the end, it's not *Voyager* that solves the problem of breaking out of orbit but the planet's inhabitants.

51 PIKE RETURNS TO TALOS, "THE MENAGERIE, PART II" (TOS)

If illusions projected by a big-brained alien race can offer us freedom from our physical handicaps, shouldn't we be allowed to embrace them? When the horribly scarred Christopher Pike returns to Talos IV — and rejoins the equally disfigured Vina in the Talosian illusion that they're still

young — the answer is yes, and the *Enterprise's* previous captain gets a worthy retirement. Since much of the footage was from the aborted original *Star Trek* pilot, "The Cage," the episode also scores frugality points.

50 HUGH BECOMES AN INDIVIDUAL, "I, BORG" (TNG)

The *Enterprise* has a chance to defeat the Borg by planting an unsolvable algorithm in a drone found shipwrecked on a planet, then sending it back to infect the hive. It's a good plan; but separated from the hive, the drone becomes something unanticipated: an individual — which presents Picard with one of the most morally ambiguous

choices in the franchise's history. His decision to offer Hugh sanctuary is stunning and controversial. But even more unexpected is Hugh's choice to return to the collective anyway so that the Borg won't pursue him and threaten his friends. When he is reassimilated, a subtler weapon is deployed: the idea of individuality.

47 T'MIR SELLS THE RIGHTS TO VELCRO, "CARBON CREEK" ENTERPRISE

Contrary to human history, First Contact did not take place on April 5, 2063; it happened in 1957, when a small Vulcan science vessel crash-

46 The Skydive from Space (Star Trek 2009)

49 Humanity is put on trial, "All Good Things..." (TNG)



48 First saucer separation, "Encounter at Farpoint" (TNG)



45 Spock gets high on spores, "This Side of Paradise" (TOS)

landed on Earth. We know this because T'Pol's great-grandma, T'Mir, was on board, and she and two other surviving crew members disguised themselves as humans and lived in a Pennsylvania mining town until a rescue ship arrived. Though illogical, humans aren't so bad, they discovered. And when T'Mir sells the formula for Velcro so that a poor, fatherless kid can go to college, we learn that Vulcans do have hearts.

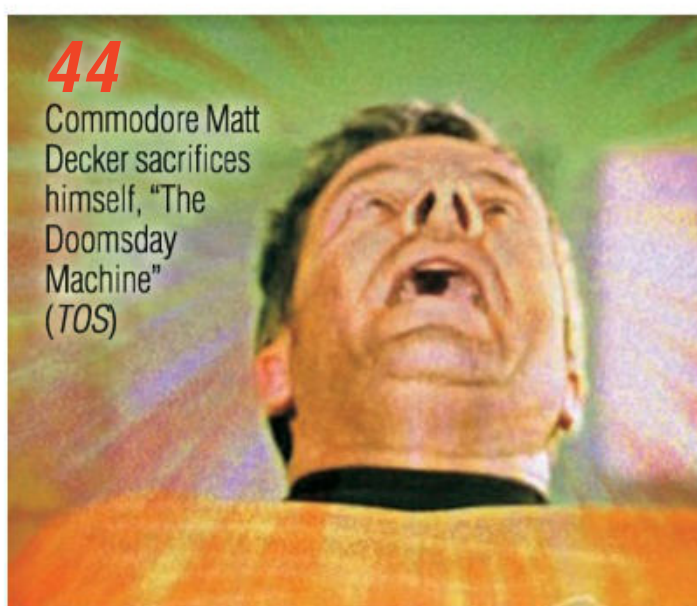
43 DECKER MERGES WITH ILIA (TMP)

In the ponderous yet epic first movie comes a classic *Trek* lesson: Threats are seldom what we think. But it seems that the only way that V'Ger's mission of contacting the Creator can be fulfilled is for V'Ger, in the form of sexy android Ilia, to merge with the Creator. After amorous Starfleet captain William Decker volunteers for the job, we get to see just what

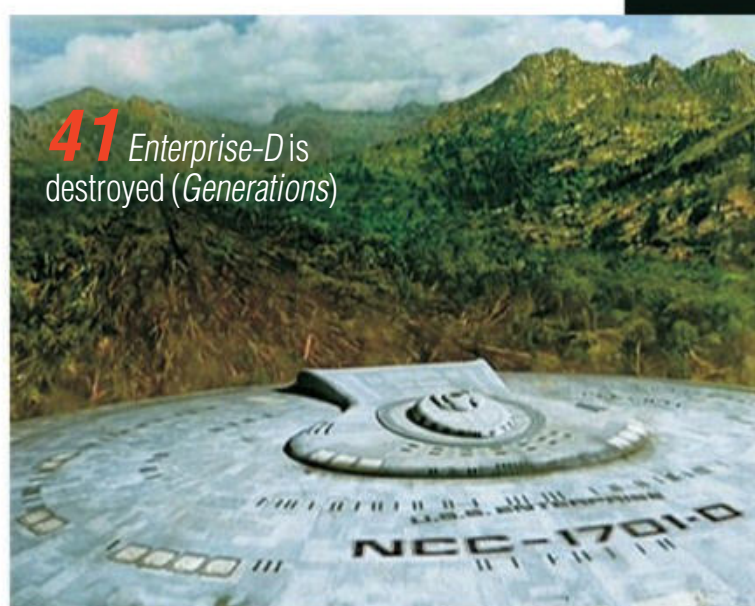
this looks like, as the two merge into a brilliant, expanding release of energy that ultimately disperses across the universe. Talk about great sex!

42 THE ENTERPRISE IMPRINTS ON A SPACE WHALE, "GALAXY'S CHILD" (TNG)

When the *Enterprise* inadvertently kills a giant being that lives in space, the crew saves the creature's premature offspring, which then



44 Commodore Matt Decker sacrifices himself, "The Doomsday Machine" (TOS)



41 Enterprise-D is destroyed (Generations)



begins feeding on the ship's energy. The absurd and endearing baby that actually mistakes the ship for its mother is one of the show's most distinctive aliens.

40 DATA CREATES LAL, "THE OFFSPRING" (TNG)

Data builds a daughter, Lal, whose interactions with the crew suggest she has surpassed dad on his quest to become more human. The creation of another android draws a meddling admiral to the *Enterprise*. However, before he can take her away (and before Picard can challenge such an action in a philosophically significant Starfleet hearing), Lal experiences a system failure. In her last moments, she discovers love for her father, which he is unable to share because of his nature. Her poignant end is not lost, though: Data downloads all her memories into himself.

39 MORIARTY GETS HIS OWN UNIVERSE, "SHIP IN A BOTTLE" (TNG)

Sherlock Holmes' nemesis, Professor James Moriarty, is a supervillain in any age — especially when he's a self-aware hologram demanding that he and his lover be freed from the holodeck. Moriarty's ploy of conning Picard and Data into thinking that they have left the holodeck is worthy of both Sir Arthur Conan Doyle and Roddenberry. But the true genius comes when Data uses Moriarty's own trick, and he and his lover fly off into a simulated universe that they believe is real. It's one of *Trek's* greatest win-wins, since Barclay places the sim into an extended memory device that will allow the programs a lifetime of adventure.

36 Kirk Fights the Gorn, "Arena" (TOS)



35 McCoy reveals Kirk cheated on the Kobayashi Maru test (WOK)



38 Kirk and Spock Fight, "Amok Time" (TOS)



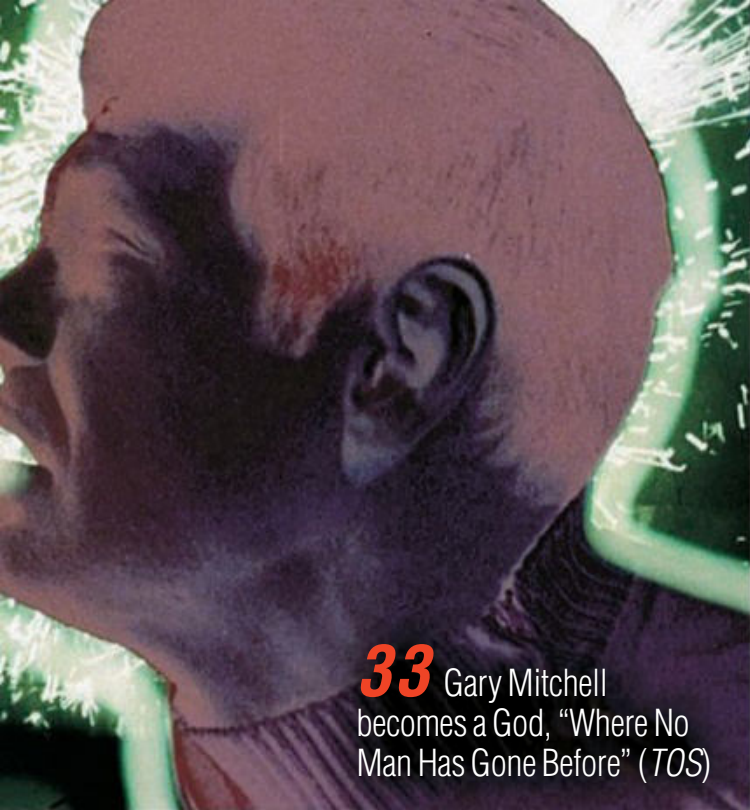
37 Sisko DELETES HIS PERSONAL LOG, "IN THE PALE MOONLIGHT" (DS9)

Is it morally justifiable to lie and murder a few innocents in order to save billions? Sisko ponders this question when he enlists Garak to help him falsify evidence that will bring Romulus into the war against The Dominion. Beautifully, Garak tries to protect

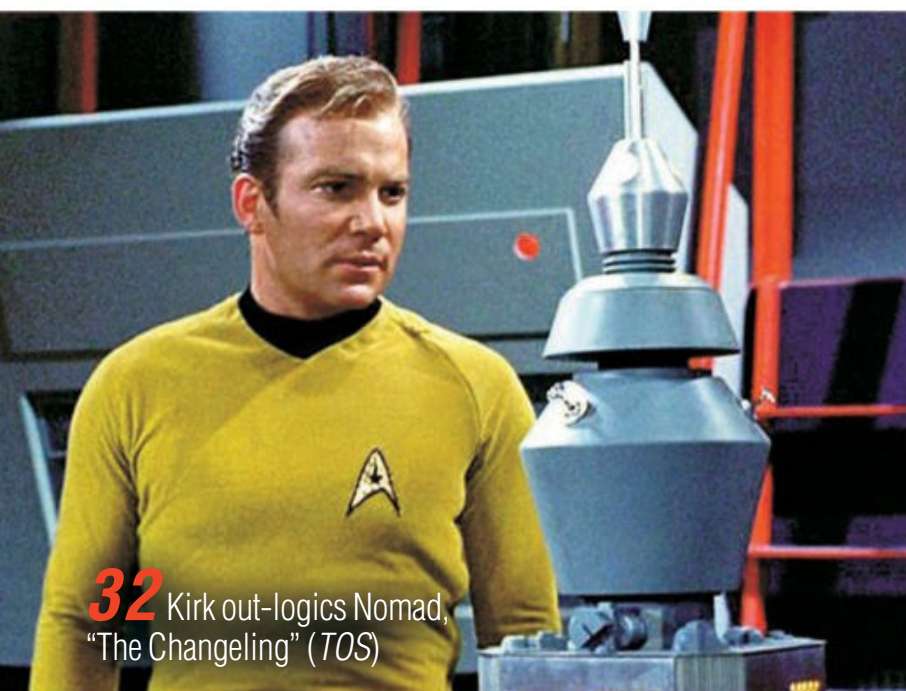
Sisko from the dirtier details, but the commander eventually learns that the Cardassian murdered two people, saving the Alpha Quadrant at the cost of "the life of one Romulan senator, one criminal and the self-respect of one Starfleet officer." The entire narrative is framed by Sisko's log entry, and when he states that he can "live with it" then deletes the entry, *Trek* ambiguity strikes home.

34 SCOTTY RETURNS, "RELICS" (TNG)

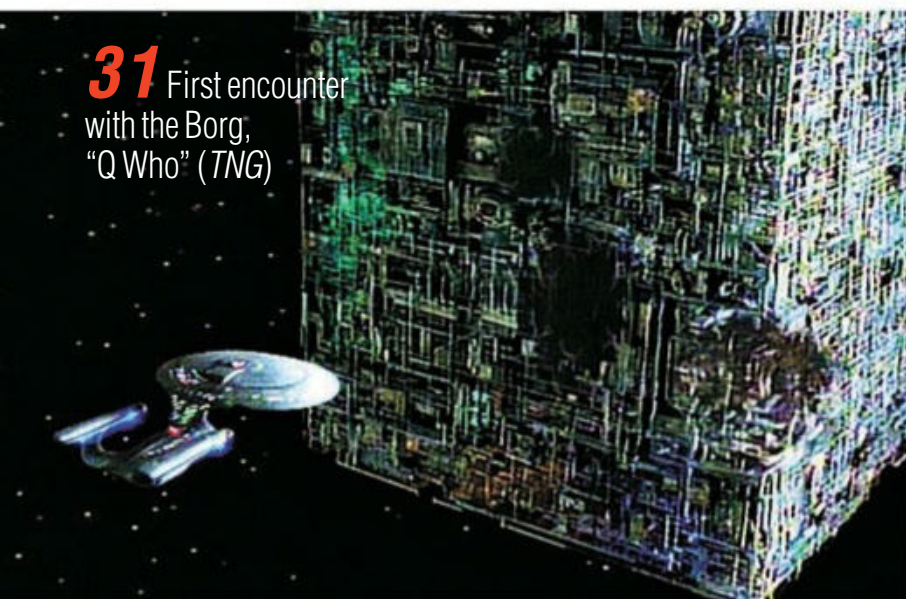
The only thing more mind-blowing than discovering a Dyson sphere is seeing Montgomery Scott rematerialize from a transporter on a ship stranded on the sphere 75 years earlier. It's heartbreaking to see Scotty realize that, just like the extinct civilization that built the sphere, he too has become a relic.



33 Gary Mitchell becomes a God, "Where No Man Has Gone Before" (*TOS*)



32 Kirk out-logics Nomad, "The Changeling" (*TOS*)



31 First encounter with the Borg, "Q Who" (*TNG*)



30 Janeway visits the Borg unicomplex, "Endgame" (*Voyager*)

29 DATA ASSERTS HIS RIGHTS, "THE MEASURE OF A MAN" (*TNG*)

Is Data a sentient being? Not according to Commander Bruce Maddox, resident jerk at the Daystrom Technological Institute, meaning Data would be subject to a dismantling for research purposes. Coming to his rescue, Picard stood up for android rights in a trial that pitted Riker

against Data, raising big questions about slavery and consciousness and elevating *TNG* to new heights. In the end, Data won because no one could truly prove consciousness in a human, let alone in an android. Score one for the Cylons!

28 KHAN STRETCHES, "SPACE SEED" (*TOS*)

When Khan awakens in the Enterprise's sickbay after 271 years in hibernation, we don't need to know he's a genetically modified superior human being who once ruled over a quarter of the Earth to know that he's a threat; we realize he's trouble the moment he stretches his arms and begins doing yoga.

27 KIRK IS BURIED IN TRIBBLES, "THE TROUBLE WITH TRIBBLES" (*TOS*)

Why an episode in which purring furballs threaten to overtake the *Enterprise* through sheer breeding is among *Trek*'s most memorable comes

down to a single moment: when Kirk opens one of the ship's holds and is instantly buried in a Tribble avalanche. Shatner's expressions, delivered with comedic perfection, are irresistibly humorous. It's not the first time over-the-top humor has appeared on the series, but from now on part of the continuing mission will include discovering strange new worlds of hilarity.

26 THE CAPTAINS MEET (*GENERATIONS*)

Nothing is impossible in the *Trek* universe, especially when you have the Nexus, an extradimensional realm where desire shapes reality and Christmas comes every day. The storied captains meet at Kirk's mountain cabin and end up on a jaunty horseback ride through the Idaho countryside. When Picard attempts to recruit Kirk for a dangerous mission, the senior captain quips, "I was out saving the galaxy when your grandfather was in diapers."

25 SPOCK NERVE-PINCHES THE PUNK (*TVH*)

How many times have we dreamed of having Spock's power to neutralize a foe with a well-placed pinch? When he does it to a punk with a boombox on a public bus in 1986, it's a context any 20th-century human can relate to.

24 THE FINAL POKER GAME, "ALL GOOD THINGS..." (*TNG*)

Picard finally joins the crew for a game of poker, revealing "I should have done this a long time ago." Perhaps it was his glimpse into a disunited future that forced his stoic hand or Q's quote taken to heart "that all good things must come to an end." Regardless, it was a satisfying bookend to a series that, like its cast, just got better with age.

23 KIRK REMINDS EVIL SPOCK OF HIS TRUE NATURE, "MIRROR, MIRROR" (TOS)

An ion storm causes the transporter to send Kirk, McCoy, Scotty and Uhura to an evil alternate universe where the utopian Federation has been replaced by a dark fascist space empire. Friends and colleagues have likewise been replaced with scheming mirror versions



20 Data turns off his emotion chip (First Contact)



22 Stephen Hawking visits the USS Enterprise, "Descent" (TNG)



18 Kirk destroys the Enterprise (TSFS)

of themselves in shiny skimpy clothes, but, even with a Vandyke beard and a gold lamé belt, bizarro Spock has the same relentless sense of logic. Kirk's appeal to the alternate universe Spock to look beyond present circumstances and revolt against the brutal empire is a powerful evocation of the show's moral center. Plus, everyone does make it back to the right universe (which is always good).

21 SCOTTY DRINKS THE KELVAN UNDER THE TABLE, "BY ANY OTHER NAME" (TOS)

The one problem for beings with omnipotent power who take on the form of humans: They're unfamiliar with their new bodies' limitations. After the Kelvans take over the Enterprise in an attempt to get home, it's Scotty who figures out how to outwit them:

He gets them drunk — and he even dips into the good stuff to do it.

19 THERE ARE FOUR LIGHTS! "CHAIN OF COMMAND, PART II" (TNG)

We hear a lot about torture these days, but *The Next Generation* addressed the issue with more sophistication — exploring the brutal sadism and psychological effects, rather than trying to justify it as means to an end. In this episode, Picard is tortured, seemingly for days, by Madred, a Cardassian officer. He is subjected to numerous methods, most notably a tactic designed to break his will. Madred demands Picard identify five bright lights, when in actuality there are only four. Picard defiantly resists, exclaiming repeatedly, "There are four lights!" In a confession to Deanna Troi after

his rescue, he admits that by the end of his ordeal, he believed he did see five lights.

17 LILY CONFRONTS PICARD (FIRST CONTACT)

Revenge — a common trait of *Trek* villains. The great Jean-Luc Picard has always seemed incapable of it, and that it takes a supposedly less-evolved 21st-century human to point out that he has succumbed to this basest of human instincts is genius. When Lily Sloane asserts that Picard enjoyed killing a Borg-infected crew member, asking, "Where was your advanced sensibility then?" she embodies the future they're fighting for. His hurt, prideful and childlike reaction exposes the nerve she's hit on many levels. Truth comes to him when she calls him Ahab, and the analogy blossoms when he quotes Moby



16 Spock expresses joy that Jim is alive, "Amok Time" (*TOS*)

Dick — just like Khan. Yet while Khan embraced Ahab, Picard learns the lesson. Humanity can go both ways; it's always up to us to decide.

13 DATA IS TEMPTED BY FLESH (*FIRST CONTACT*)

The Borg are always so busy turning living creatures into



12 Khan!!! (*WOK*)



15 Battle of the Mutara Nebula (*WOK*)



11 Spock melds with Picard, "Unification" (*TNG*)



14 Kirk meets Bones (*Star Trek 2009*)

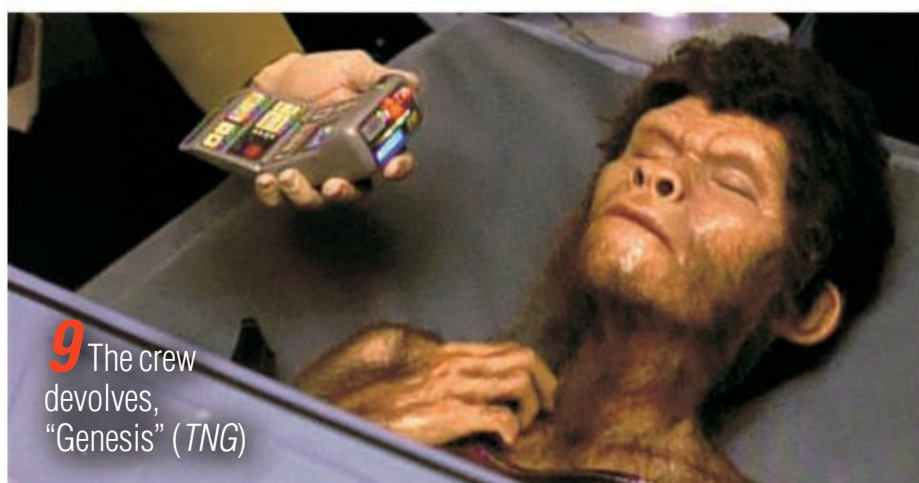
cyborgs that it's fantastically ironic to see them grafting flesh onto a machine for a change. When the Borg Queen blows on Data's wrist and flicks his new hair, she brings him "closer to humanity than I ever thought possible." When Picard later asks him just how long he was tempted by her offer of flesh, Data delivers one of the greatest *Star Trek* zingers: "0.68 seconds, sir. For an android, that is nearly an eternity."

10 SPOCK MIND-MELDS WITH THE HORTA, "THE DEVIL IN THE DARK" (TOS)

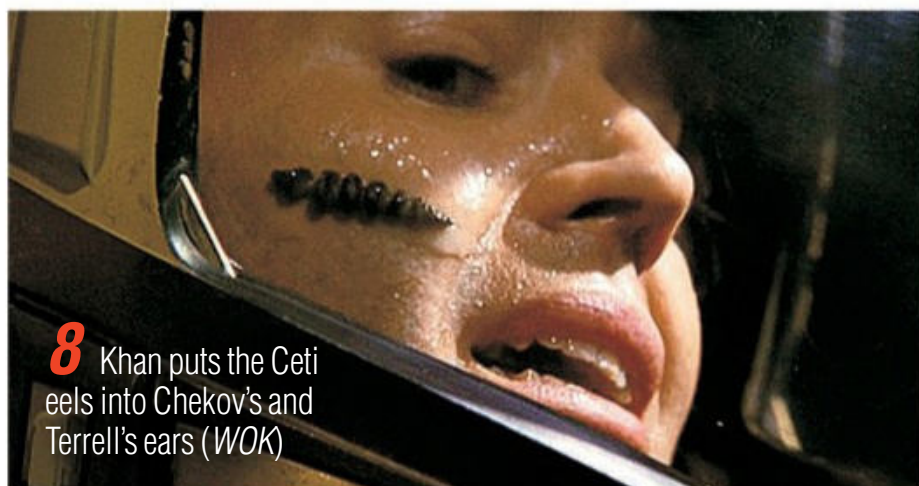
In one of Spock's most intense, emotional mind melds, we learn that the monster known as the Horta — who has been killing miners on Janus VI — is a victim, because the miners have been cluelessly destroying the Horta's eggs. The crystal-clear message, fear comes from ignorance, was one reason why this is Shatner's favorite episode.



6 Spock mind-melds with the whale (TVH)



9 The crew devolves, "Genesis" (TNG)



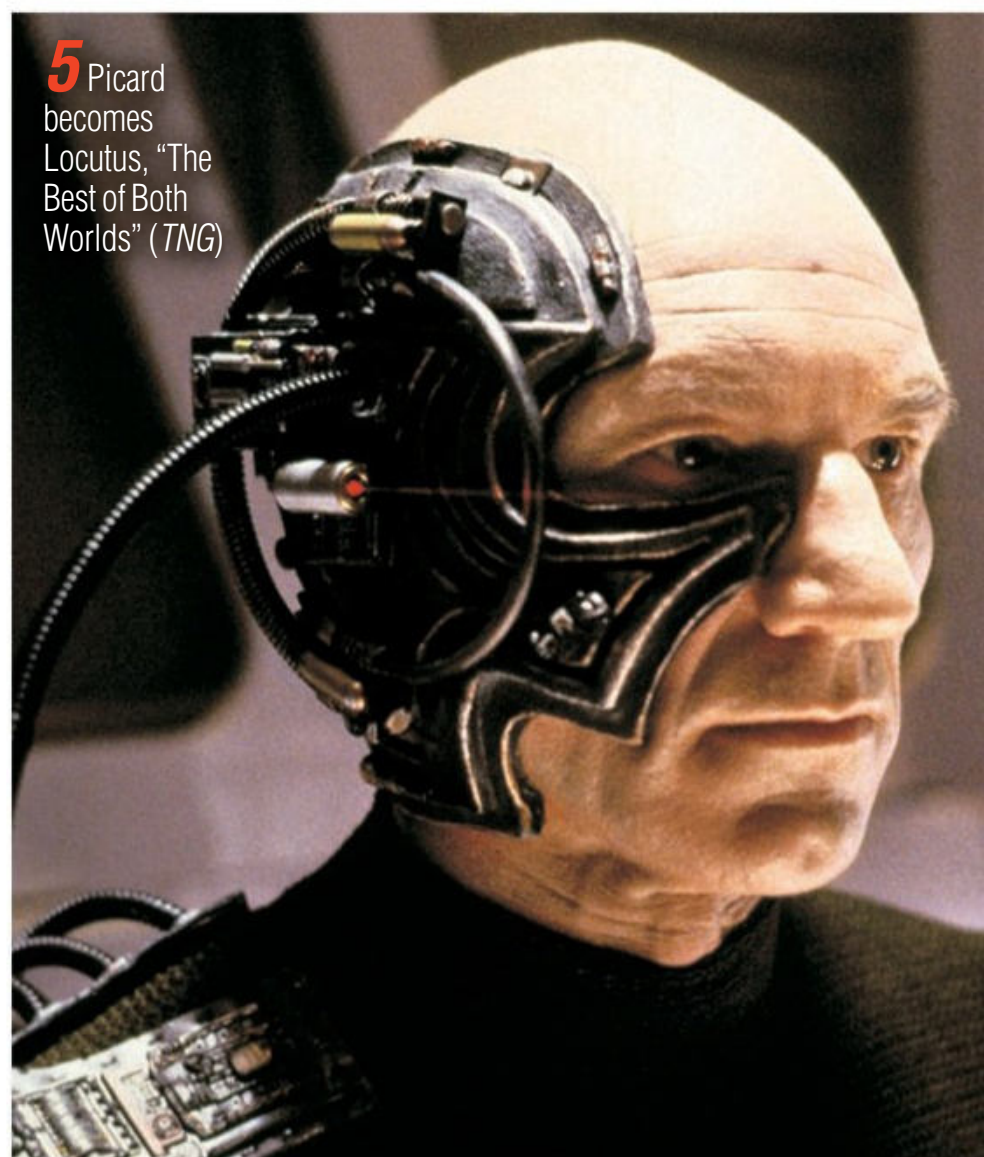
8 Khan puts the Ceti eels into Chekov's and Terrell's ears (WOK)

7 SISCO CONFRONTS RACISM, "FAR BEYOND THE STARS" (DS9)

Imagine what would have happened if, 47 years ago, a Black Gene Roddenberry had tried to get *Star Trek* made — with a Black captain as the central character. "Far Beyond the Stars" imagines that for us, as we learn that DS9 is in fact the vision of Benny Russell, a African-American sci-fi writer in 1950s New York City. He wants nothing more than for his magazine to publish his story about a space

station run by a Black commander, and after a series of compromises to appease his editor, it looks like it might happen. When the publication's owner squashes the entire issue and fires Russell, his pain is palpable and gut-wrenching. His proclamation, "You cannot destroy an idea," may as well be a motto for not only equal rights, but *Star Trek* itself.

4 EDITH KEELER SUMS UP



5 Picard becomes Locutus, "The Best of Both Worlds" (TNG)

SPOCK AND KIRK, "THE CITY ON THE EDGE OF FOREVER" (TOS)

It took a beautiful woman who ran a Great Depression-era soup kitchen to define the dynamic between *Trek*'s two most iconic characters. "You belong in another place," she says to Kirk. Spock asks where he belongs, and she replies: "You? At his side." With insight like that, it's no wonder Kirk falls in love with her.



3 PICARD PLAYS THE RESSIKAN FLUTE, "THE INNER LIGHT" (TNG)

The ageless and solemn fate of starship and terrestrial captains alike is to forgo family in the name of duty; they're married to their ships. The beauty of "The Inner Light" is that, for once, we see Picard live out an entire domestic life and grow old and happy — all in the space of 20 minutes, thanks to the alien probe that zaps him with the goal of preserving inside him the memories of an extinct civilization. No moment is more poignant than when, after awakening from his trance and returning to his quarters, Riker presents him with the only object discovered inside the probe: the same flute he had played throughout his Ressian life. He plays it perfectly.

2 KIRK KISSES UHURA, "PLATO'S STEPCHILDREN" (TOS)

The episode isn't exactly a masterpiece (jaded, telekinetic aliens dressed like ancient Greeks torment the away team for entertainment), but for obvious reasons it ranks in the top two. From the beginning Roddenberry wanted *Trek* to influence social change, and the casting of an African-American woman as fourth in command of the *Enterprise* was the first time most Americans saw a Black woman on TV who wasn't a maid (MLK talking Nichelle Nichols out of resigning is easily the all-time greatest real-life *Star Trek* moment). And when Kirk and Uhura lock lips in "Plato's Stepchildren," it was the first time many Americans saw an interracial kiss. Ah, to boldly go!

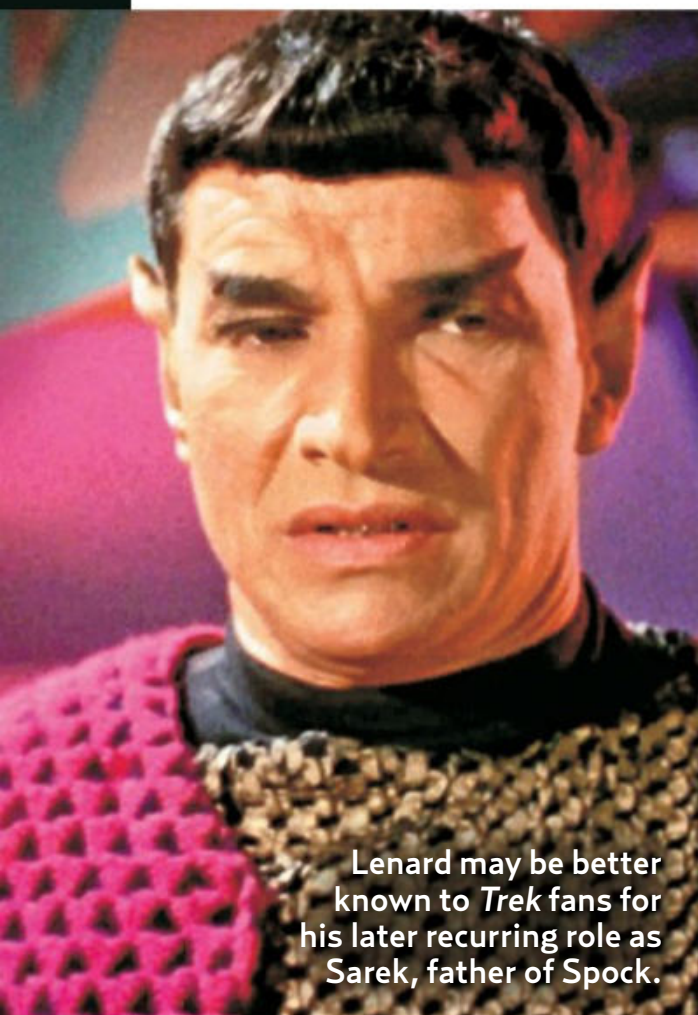
1 THE DEATH OF SPOCK (WOK)

No single character anchored *Star Trek*; two did. Almost from the very beginning, the chemistry between Kirk and Spock defined the show in a way that made it impossible to have one without the other. "I designed Kirk and Spock to complete each other — and, in fact, the Kirk/Spock/McCoy triad proved to be the dramatic embodiment of the parts of one person: logic, emotion and the balance between them," Roddenberry said. It was this interdependency that made the death of Spock arguably the most unexpected, dramatic and emotional sequence in the entire franchise. The protective screen dividing them becomes a metaphor for not only the lines between life and death and human and Vulcan, but also for a heart broken in two. As Kirk slumps to the floor next to his fallen comrade, he too is dying. ★

SPACE INVADERS

THE TOP 10 *STAR TREK* VILLAINS OF ALL TIME

They came in all shapes and sizes and sported all manner of forehead bulges, but the 10 greatest villains of the *Star Trek* universe transcended the usual stereotypes and helped foster the franchise phenomenon. Besides having the requisite thirst for conquest and a reasoned sense of self-serving duty, each gifted evildoer proved a worthy adversary for those quick-thinking Starfleet captains.



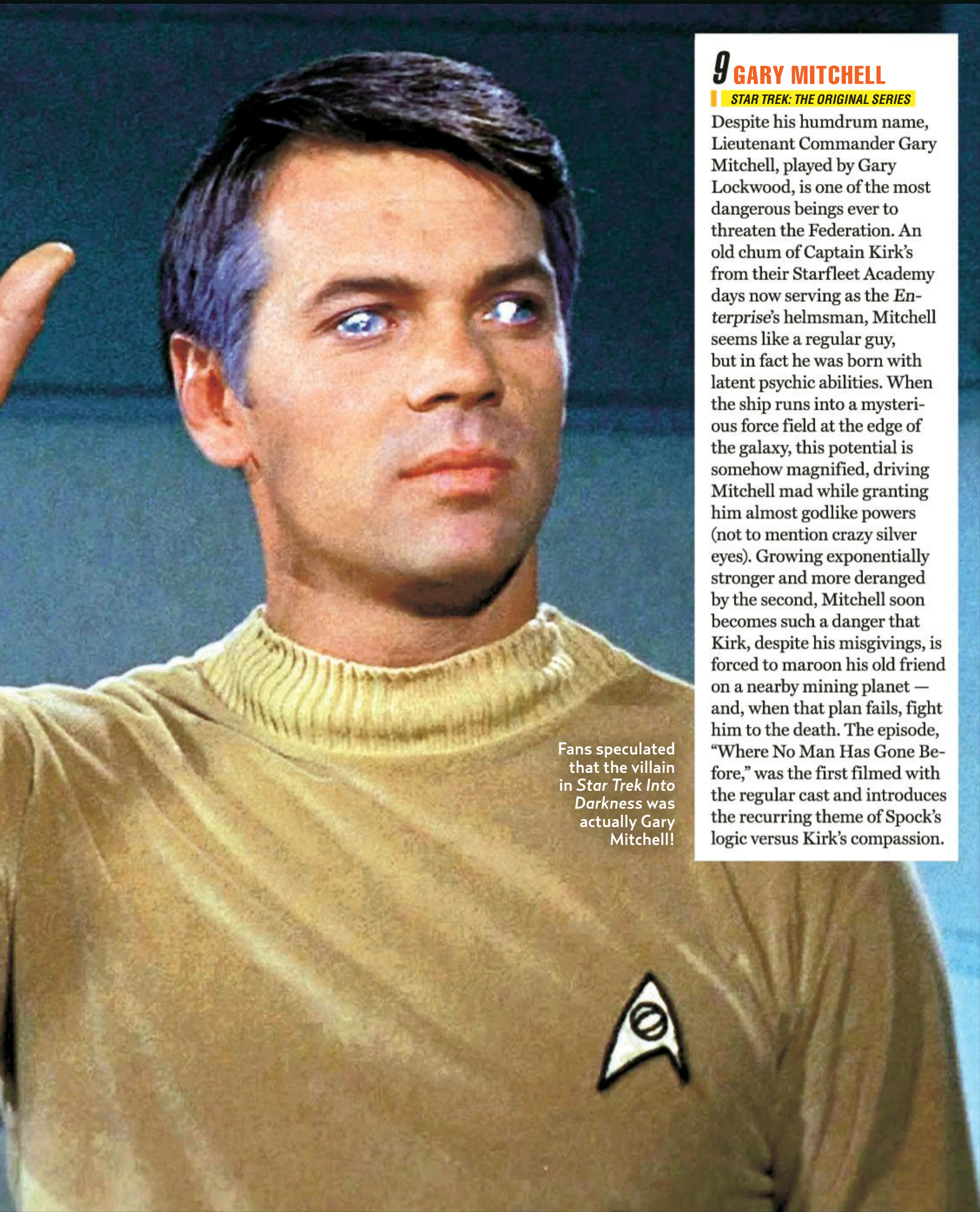
Lenard may be better known to *Trek* fans for his later recurring role as Sarek, father of Spock.

10 THE ROMULAN COMMANDER

STAR TREK: THE ORIGINAL SERIES

An alien vessel springs a surprise attack on Federation outposts, leaving a trail of death and destruction. The *Enterprise*, called to the scene, discovers that the enemy Romulans can cloak themselves in invisibility. So begins a tense game of cat and mouse as the two ships stalk each other through deep space. Widely regarded as one of the greatest *Trek* stories, “Balance of Terror” is a dramatic masterpiece — not least because of the complex portrayal of the unnamed Romulan Commander by a steely Mark Lenard. An unusual episode set entirely aboard the two ships, it was based on classic WWII submarine films like 1958’s *Run Silent, Run Deep* and concludes with a suspenseful final act in which the *Enterprise* and its quarry lie motionless, each captain trying to guess what the other’s next move will be.





9 GARY MITCHELL

STAR TREK: THE ORIGINAL SERIES

Despite his humdrum name, Lieutenant Commander Gary Mitchell, played by Gary Lockwood, is one of the most dangerous beings ever to threaten the Federation. An old chum of Captain Kirk's from their Starfleet Academy days now serving as the *Enterprise's* helmsman, Mitchell seems like a regular guy, but in fact he was born with latent psychic abilities. When the ship runs into a mysterious force field at the edge of the galaxy, this potential is somehow magnified, driving Mitchell mad while granting him almost godlike powers (not to mention crazy silver eyes). Growing exponentially stronger and more deranged by the second, Mitchell soon becomes such a danger that Kirk, despite his misgivings, is forced to maroon his old friend on a nearby mining planet — and, when that plan fails, fight him to the death. The episode, “Where No Man Has Gone Before,” was the first filmed with the regular cast and introduces the recurring theme of Spock's logic versus Kirk's compassion.

Fans speculated that the villain in *Star Trek Into Darkness* was actually Gary Mitchell!

8 KRALL

STAR TREK BEYOND

How did a human Starfleet captain named Balthazar Edison become the predatory warlord creature Krall — burying actor Idris Elba's famous face under a pile of prosthetics in the process? After Edison's starship, the USS *Franklin*, crashed on the planet Altamid, he and his surviving crew members were stranded — but their urgent calls to the Federation were left unanswered. This exasperating experience radicalized him against the Federation's diplomatic ideals — while his extreme mutant makeover came from use of a technology that morphed his appearance by absorbing physical characteristics from the DNA-altering variety of victims whose energy he was draining to strengthen his own life force. Krall's got a righteous beef against everything the *Enterprise* stands for — hence his infamous line, "This is where the frontier pushes back!"



It's getting ugly! Elba sat in the makeup chair from 4:15 to 7:30 every morning in order to transform into Krall.

With a face like this, it's no surprise there isn't a Klingon word for love.

7 KRUGE

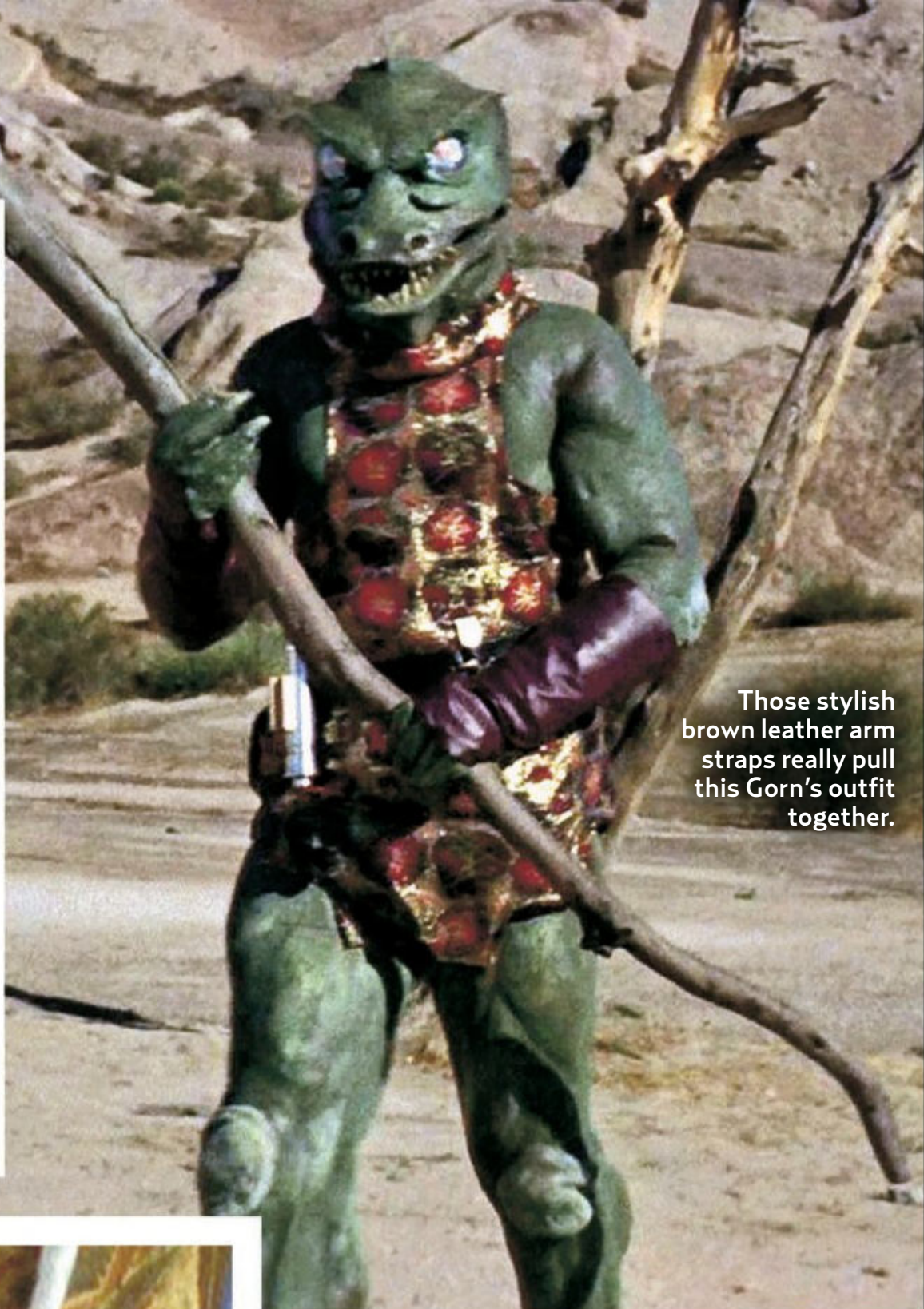
STAR TREK III: THE SEARCH FOR SPOCK

Just a year before forever endearing himself to sci-fi fans as the lovable Doc Brown in *Back to the Future*, Christopher Lloyd took a memorable turn on the *Star Trek* stage as merciless Klingon warlord Kruge, an ambitious warrior who's after the powerful but dangerous Genesis Device in 1984's *Star Trek III: The Search for Spock*. Kruge's body count includes not only his own girlfriend, Klingon vixen Valkris, who smuggles him the Genesis plans only to have Kruge kill her for her trouble, but also Captain Kirk's son, David, who's brutally slain in cold blood on Kruge's orders. The final confrontation between Kruge and Kirk is a literal cliff-hanger, as the two duke it out on a crumbling ledge over a lava pit on the collapsing Genesis planet. But while Kruge's bloodthirsty schemes may have earned him a nosedive to a fiery doom, they also win him a place in *Trek* history.

6 THE GORN

STAR TREK: THE ORIGINAL SERIES

Pity the producers of a sci-fi show in those prehistoric days before CGI effects changed everything. After all, on paper, the plot of the classic TOS episode “Arena” looks golden: A race of advanced beings captures Kirk and forces him to battle one-on-one, gladiator style, against a powerful alien creature. On screen, however, it’s impossible to ignore the fact that Kirk’s opponent is... a guy in a big, green rubber lizard suit. With disco-ball eyes. The battle, when it comes, is a monument of bad stage-fighting: You can almost see the poor schlub in the lizard costume trying not to trip as he and Kirk trade painful slo-mo punches. And yet, somehow, it works. As the fight drags on over excruciatingly long minutes, with barely a word of dialogue spoken, even the most jaded viewers can’t help nudging toward the edge of their seats. A little cheesy? Sure. But also unforgettable television.



Those stylish brown leather arm straps really pull this Gorn’s outfit together.



Five years in a Cardassian prison can turn anyone into a murderous psychopath.

5 WINN ADAMI

STAR TREK: DEEP SPACE NINE

Considering the menagerie of grotesque aliens that *Star Trek* has paraded across our screens, it might come as a surprise that one of the most fearsome monsters in *Trek* lore wears the face of a gentle, smiling old woman: Kai Winn Adami, a Bajoran religious leader whose soft-spoken demeanor masks a murderously ambitious soul. No matter if she’s conspiring to firebomb the school on *Deep Space Nine* for teaching “blasphemy” (i.e., science) or heartlessly conniving to assassinate a political rival: She does it all with a serene smile that’s somehow more chilling than any Klingon battle cry. Played to cold-blooded perfection by screen legend Louise Fletcher, Winn is finally outfoxed by perhaps the only *DS9* character more devious and unscrupulous than herself: Gul Dukat (see No. 3), who, guided by the evil Pah-wraiths, seduces Winn and leads her astray from the worship of the Prophets — a fitting comeuppance for a master manipulator.

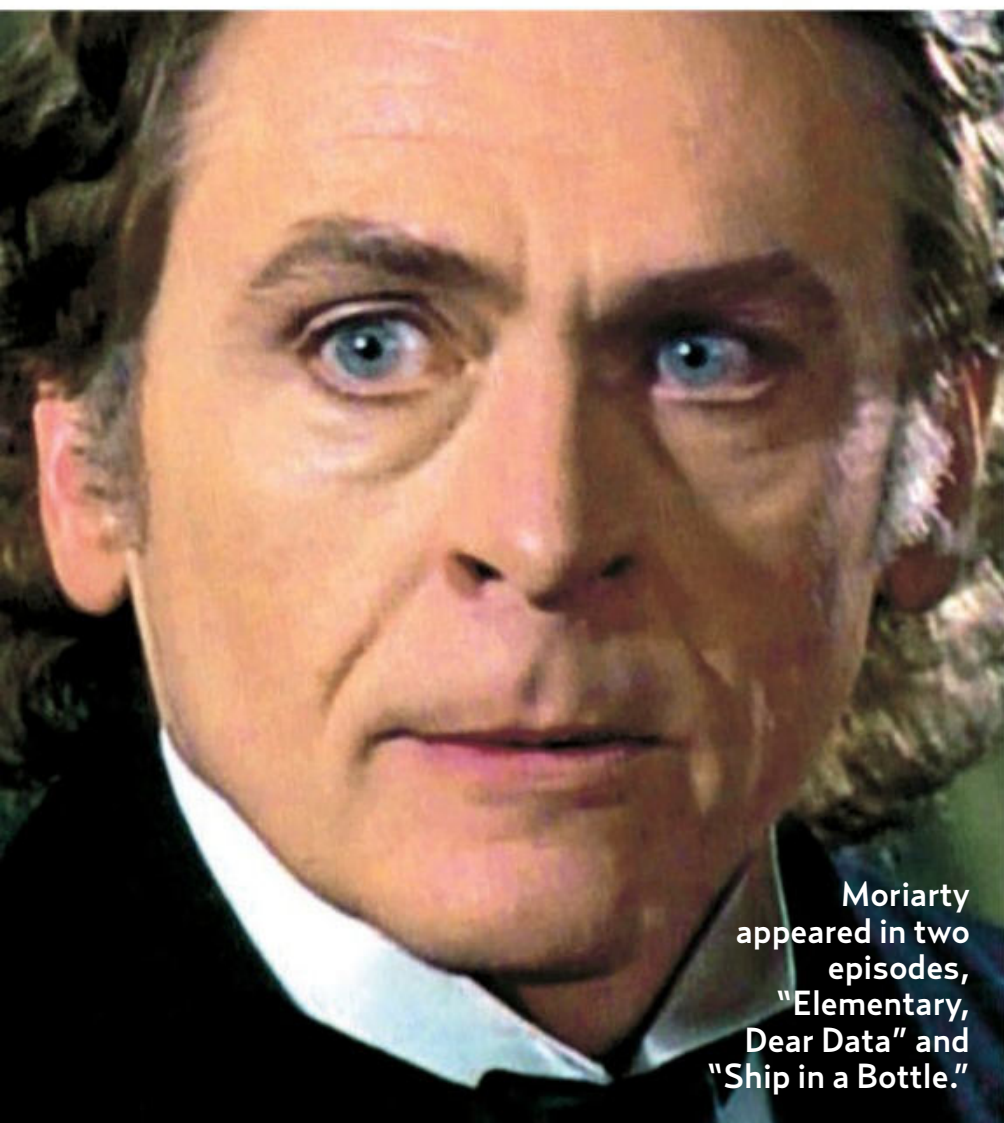
4 PROFESSOR JAMES MORIARTY

STAR TREK: THE NEXT GENERATION

Proof that a slip of the lip can sink a starship: While enjoying a holodeck program with his android shipmate, Geordi La Forge casually asks the computer to create “an adversary capable of defeating Data,” hoping only to devise a mystery that will stump his friend’s positronic brain. The computer takes him at his word and creates an antagonist who is fully sentient and smart enough to match wits with the hyperintelligent robot: a re-creation of the nefarious Professor Moriarty, archenemy of the fictional detective Sherlock Holmes. Soon the evil genius is kidnapping crew members, overriding security protocols and attempting to step off the holodeck and into the real world. Though he nearly manages to destroy the *Enterprise* in his bid for freedom, one can’t help feeling a bit sorry for the poor professor; just like his nemesis, Data, Moriarty only wants to be human.



Despite his appearance, Dukat was actually quite charming.



Moriarty appeared in two episodes, “Elementary, Dear Data” and “Ship in a Bottle.”

2 THE BORG QUEEN

STAR TREK: FIRST CONTACT AND STAR TREK: VOYAGER

Competing with Summer Glau’s character in *Terminator: The Sarah Connor Chronicles* for the coveted title of Hottest Sci-Fi Babe Who Is Actually Just a Head on a Robotic Spinal Column, we have a strong entrant in the Queen of the terrifying Borg. Though leader of an emotionless collective (and as pale as the average goth teen), the Queen is no ice princess: Whether she’s trying to turn Jean-Luc Picard into her mate for life, teaching Data about the pleasures of the flesh (literally) or obsessively trying to reassimilate buxom fanboy fave Seven of Nine, the Queen seems uncharacteristically frisky for the otherwise buzzkill Borg. Guess it’s lonely at the top of the hive! Her exact function is a bit of a mystery: Does she actually control the group mind of her people, or is she merely first among equals? Well, it doesn’t really matter: Either way, she’s a true femme fatale.

3 DUKAT

STAR TREK: DEEP SPACE NINE

Star Trek: The Next Generation debuted during the waning Cold War years, and in an optimistic spirit of peace, the show's creators surprised fans by having the Klingons and the Federation kiss and make up. Problem was, now they needed a new enemy as big, ugly and dangerous as the Klingons for the good guys to fight. Enter the Cardassians! And none of them was more ruthless, duplicitous and just plain deliciously nasty than Gul Dukat, former commander of Terok Nor, the station that became Deep Space Nine. Dukat might not measure up to some of his compatriots — such as the Picard-torturing Gul Madred — in terms of sheer, sadistic evil, but he's definitely a bad dude: In addition to countless atrocities committed against the Bajorans while in command of their planet, it turns out he was messing around with Major Kira Nerys' mom the whole time. What a Cardassian cad!

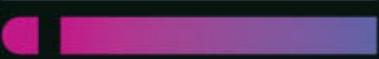
In the film, Montalbán and Shatner never come face-to-face, except on viewscreens. In fact, they filmed their scenes four months apart.

1 KHAN NOONIEN SINGH

STAR TREK: THE ORIGINAL SERIES AND STAR TREK II: THE WRATH OF KHAN

The big daddy of *Star Trek* villains — and a man who really knows how to nurse a grudge — Khan is the steely jawed leader of a band of genetically engineered supermen from “the mid-1990s” (ha!) who sets out into space to found a new utopia, with themselves as leaders. Discovered adrift by the *Enterprise* after nearly three centuries and awakened from a cryogenic sleep, Khan quickly commandeers the ship and attempts to put his plan into action. The only thing standing in his way? Why, one James T. Kirk, of course. Finally marooned by Kirk on a desert planet with his followers, Khan, played with epic hamminess by the late, great Ricardo Montalbán, reemerges 15 years later, hijacks a ship and brings the fight back to his enemy with a deadly game of chicken inside a nebula. To fans and critics alike, *Star Trek II: The Wrath of Khan* reenergized the franchise and paved the way for the many TV and film sequels to follow.

It's useless to resist her.



VENUS CALLING

HONORING THE ICONIC
WOMEN OF *STAR TREK*

Whether human, android, alien or somewhere in between, the fierce females of the *Star Trek* universe are responsible for many of the most memorable moments in franchise history. Here's a tribute to some of the strongest, smartest and sexiest women in the galaxy — some of them played by now-famous faces. Ladies first.

JERI RYAN

STAR TREK: VOYAGER

Known to some *Voyager* fans as 36D of 9, the emotionally stunted former Borg, Seven of Nine, knew exactly how male crew members perceived her: “I may be new to individuality, but I’m not ignorant of human behavior,” she tells Ensign Harry Kim early on. “I’ve noticed your attempts to engage me in idle conversation, and I see the way your pupils dilate when you look at my body.” Producers cast Jeri Ryan for the part, knowing the former Miss America contestant would have a similar effect on male viewers. Or, as Ryan put it, “I knew exactly what I was in for when I had my first costume fitting.” But Seven of Nine was more than a pretty face packaged in a skintight silver bodysuit — she was physically strong, ruthlessly decisive and had a deadpan sense of humor... even if she didn’t know it.



Once Ryan joined the show in the fourth season, ratings skyrocketed 60 percent!



In the episode, if Keeler stays alive it will lead to the Nazis winning WWII. But Kirk is so smitten that he still tries to save her life.

JOAN COLLINS

STAR TREK: THE ORIGINAL SERIES

The glamorous British actress played Edith Keeler, a 1930s social worker who accidentally changes the course of history after Dr. McCoy saves her from being killed by a truck. As Capt. Kirk and Spock set out to re-alter the future, Kirk begins to fall in love with Keeler, while Spock insists that she must die. The episode, “The City on the Edge of Forever,” was written by Harlan Ellison and is generally recognized as one of the franchise’s best — in large part due to the chemistry between William Shatner and the enchanting Collins.

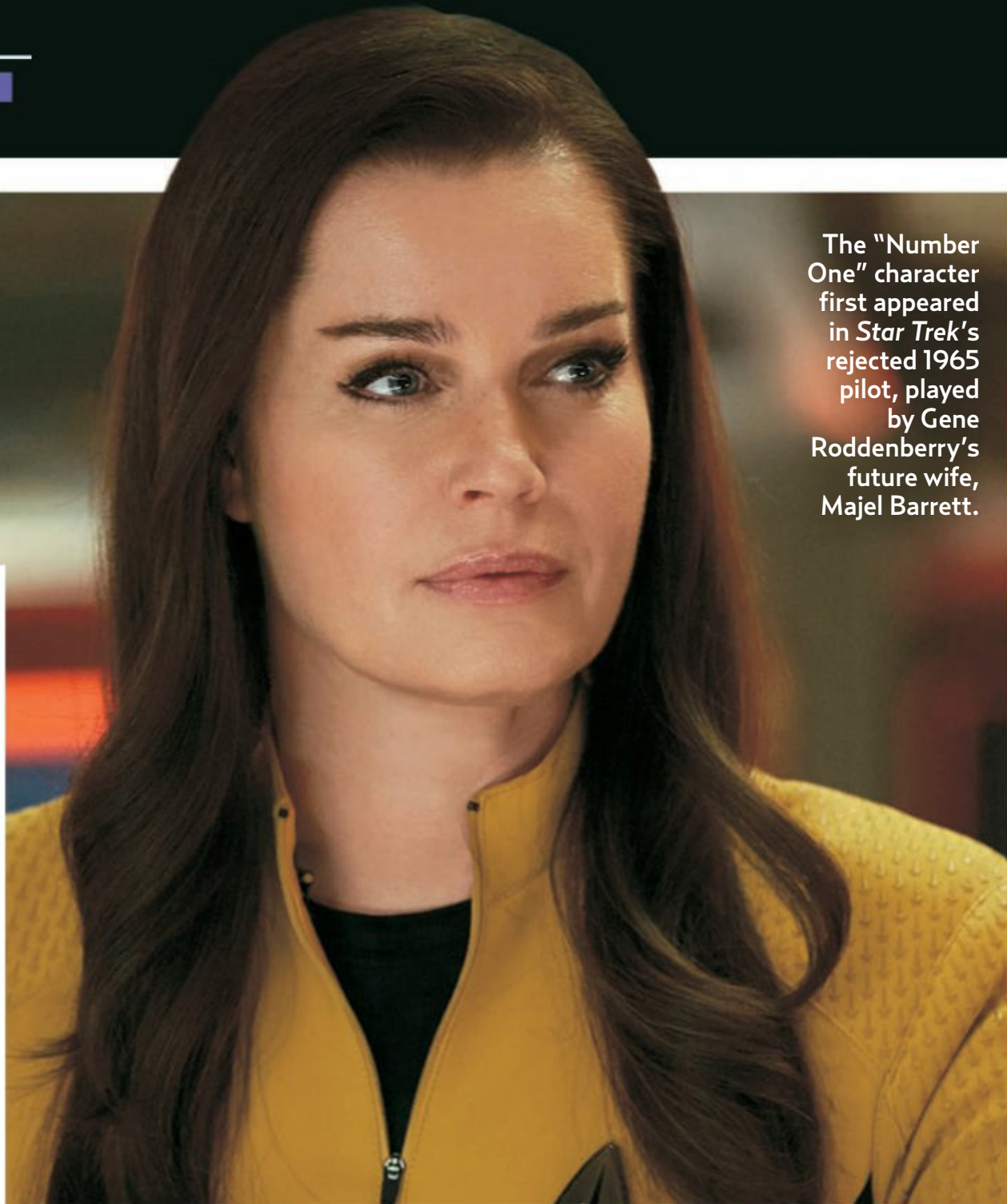


"I wasn't the world's best at learning lines," admitted Alley. "I'd go out every night and celebrate that I got a job in a movie."

KIRSTIE ALLEY

STAR TREK II: THE WRATH OF KHAN

The future *Cheers* star was still a 31-year-old aspiring actress when she made her film debut as Saavik, a half-Romulan, half-Vulcan protégée of Spock. "I was a big Spock fan... and I knew that my eyebrow could raise up," Alley recalled. She loved working with the iconic cast — but she wasn't sure the feeling was mutual: "I think Bill thought, 'Why in the hell did they hire this girl who's never done anything?'"

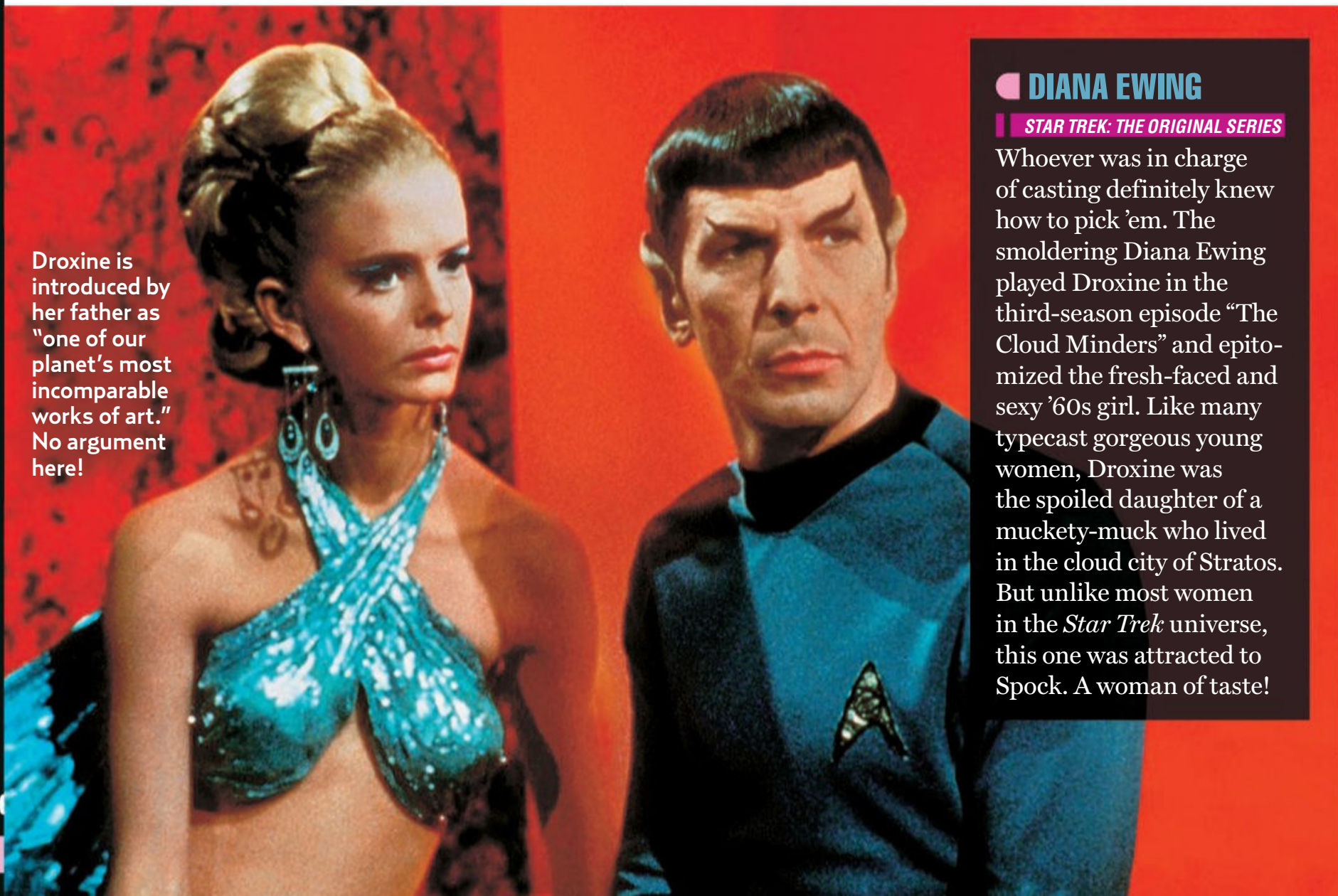


The "Number One" character first appeared in *Star Trek's* rejected 1965 pilot, played by Gene Roddenberry's future wife, Majel Barrett.

REBECCA ROMIJN

STAR TREK: STRANGE NEW WORLDS

Call it the *X-Men* factor: The former supermodel said she draws on her Marvel experience to play Commander Una Chin-Riley (a.k.a. "Number One"). In the aftermath of Una's arrest for concealing her Illryian heritage and her genetically modified nature, Romijn couldn't help but feel blue. "I kept going back to when I was playing Mystique as a mutant," she said. "I relate to the two characters."

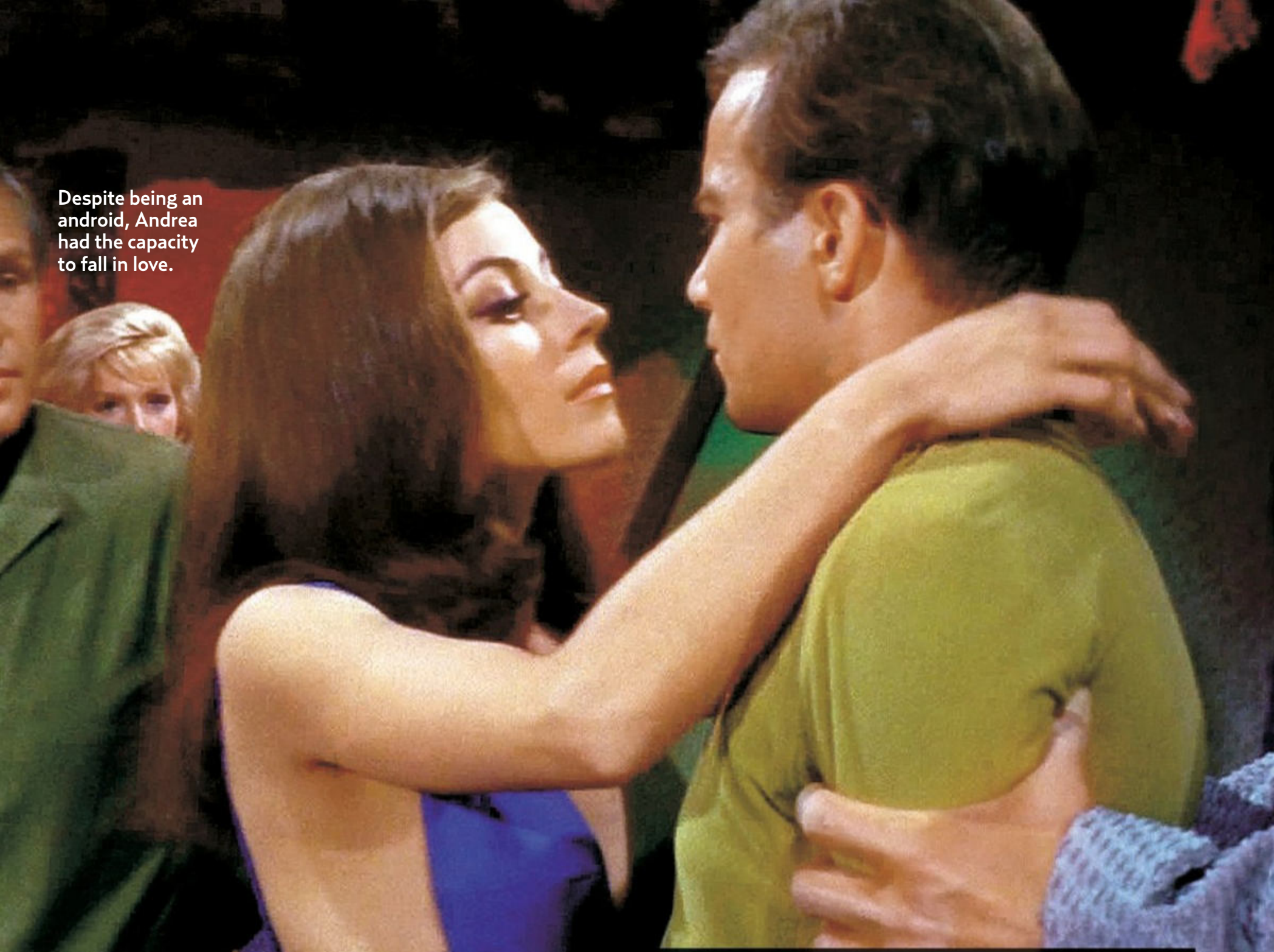


Droxine is introduced by her father as "one of our planet's most incomparable works of art." No argument here!

DIANA EWING

STAR TREK: THE ORIGINAL SERIES

Whoever was in charge of casting definitely knew how to pick 'em. The smoldering Diana Ewing played Droxine in the third-season episode "The Cloud Minders" and epitomized the fresh-faced and sexy '60s girl. Like many typecast gorgeous young women, Droxine was the spoiled daughter of a muckety-muck who lived in the cloud city of Stratos. But unlike most women in the *Star Trek* universe, this one was attracted to Spock. A woman of taste!



Despite being an android, Andrea had the capacity to fall in love.



SHERRY JACKSON

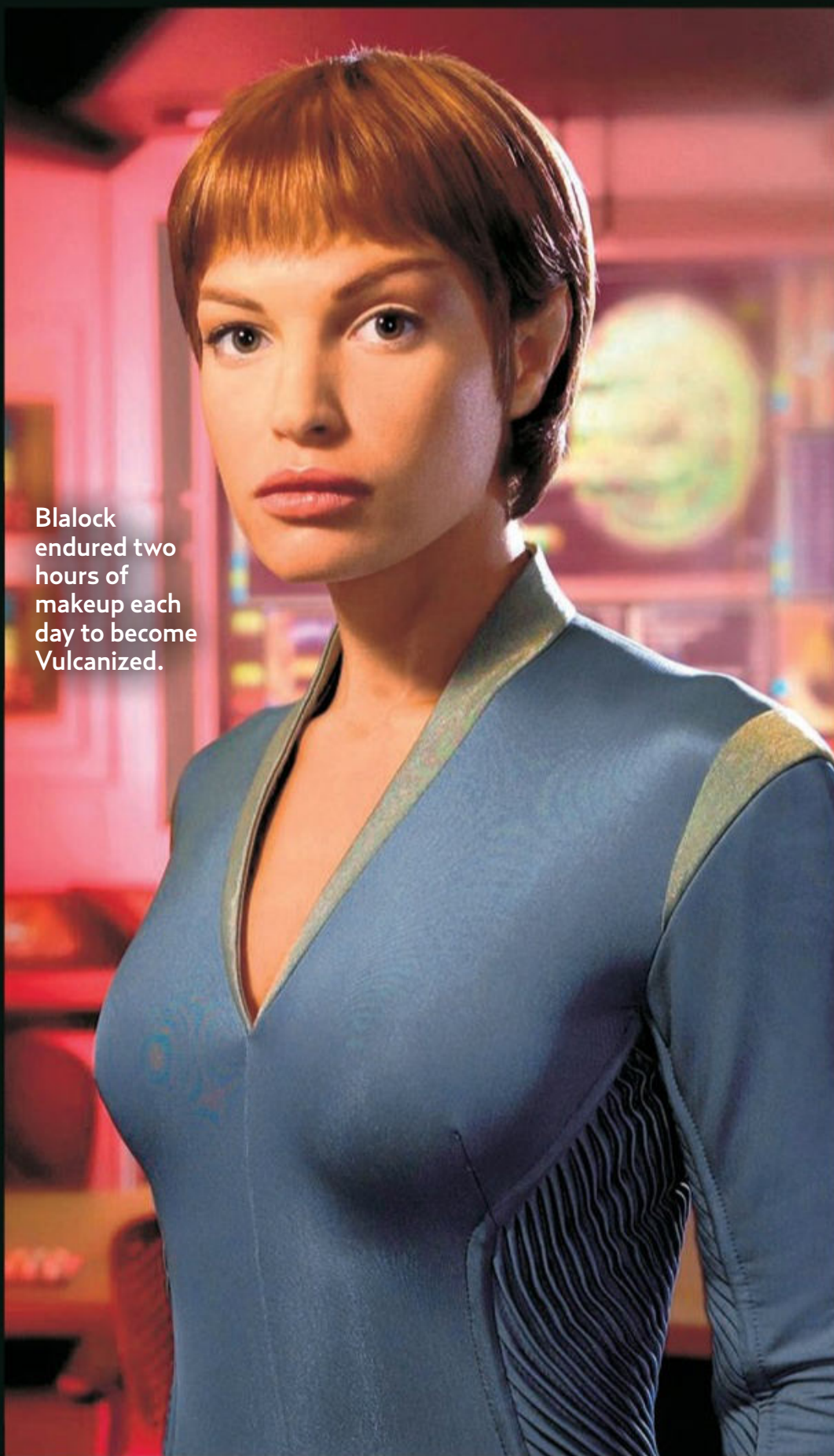
STAR TREK: THE ORIGINAL SERIES

“What Are Little Girls Made Of?” That’s the title of the episode featuring one of the most lusted-after *Star Trek* women of all time, Andrea. The striking brunette is an android, created to assist the once esteemed Dr. Korby in taking over the Federation, but a passionate kiss from Kirk short-circuits Andrea’s heart and stirs confusing emotions in the mechanical geisha. Needless to say, that leads to her being blown up.

WHOOPI GOLDBERG

STAR TREK: THE NEXT GENERATION

Goldberg was already a bona fide movie star when she petitioned both LeVar Burton and Gene Roddenberry for a role on *TNG*. Asked “Why do you want to do this?” by a puzzled Roddenberry, the actress got personal. “I said, ‘Gene, do you know that before Lt. Uhura, Black people didn’t exist in the future?’” Goldberg recalled. “I told him, ‘I want to be that person for somebody else.’” As Guinan, the wisdom-dispensing bartender at the USS *Enterprise-D*’s Ten Forward lounge, Goldberg became just that. Mission accomplished!



Blalock endured two hours of makeup each day to become Vulcanized.

JOLENE BLALOCK

STAR TREK: ENTERPRISE

Those ears, that body, that bowl haircut! Although she played one of the sexiest characters in the entire *Star Trek* franchise, actress Jolene Blalock says her looks weren't always capable of bending space and time. "I remember playing kiss-chase in the first and second grade," she once said. "I would run but no one would ever chase me." After her first appearance as the Vulcan T'Pol on *Star Trek: Enterprise*, however, she achieved instant worship status among male viewers, which likely explains all her subsequent nude scenes.



"I'm a deeply competitive person," professes Mulgrew. "It always pisses me off when people say that *Voyager* was less than *Next Generation*, and Janeway was less than Picard, or less than Kirk."

KATE MULGREW

STAR TREK: VOYAGER

Mulgrew felt the pressure of being a pioneer when she portrayed Capt. Kathryn Janeway, the first female to helm a starship in the franchise's history. "I had the Paramount brass standing on the lip of my bridge every day... glaring at me," she said. "The subtext was: *Why don't you fail, because I have a nice man in the wings here.* But I just thought, 'No way!'"

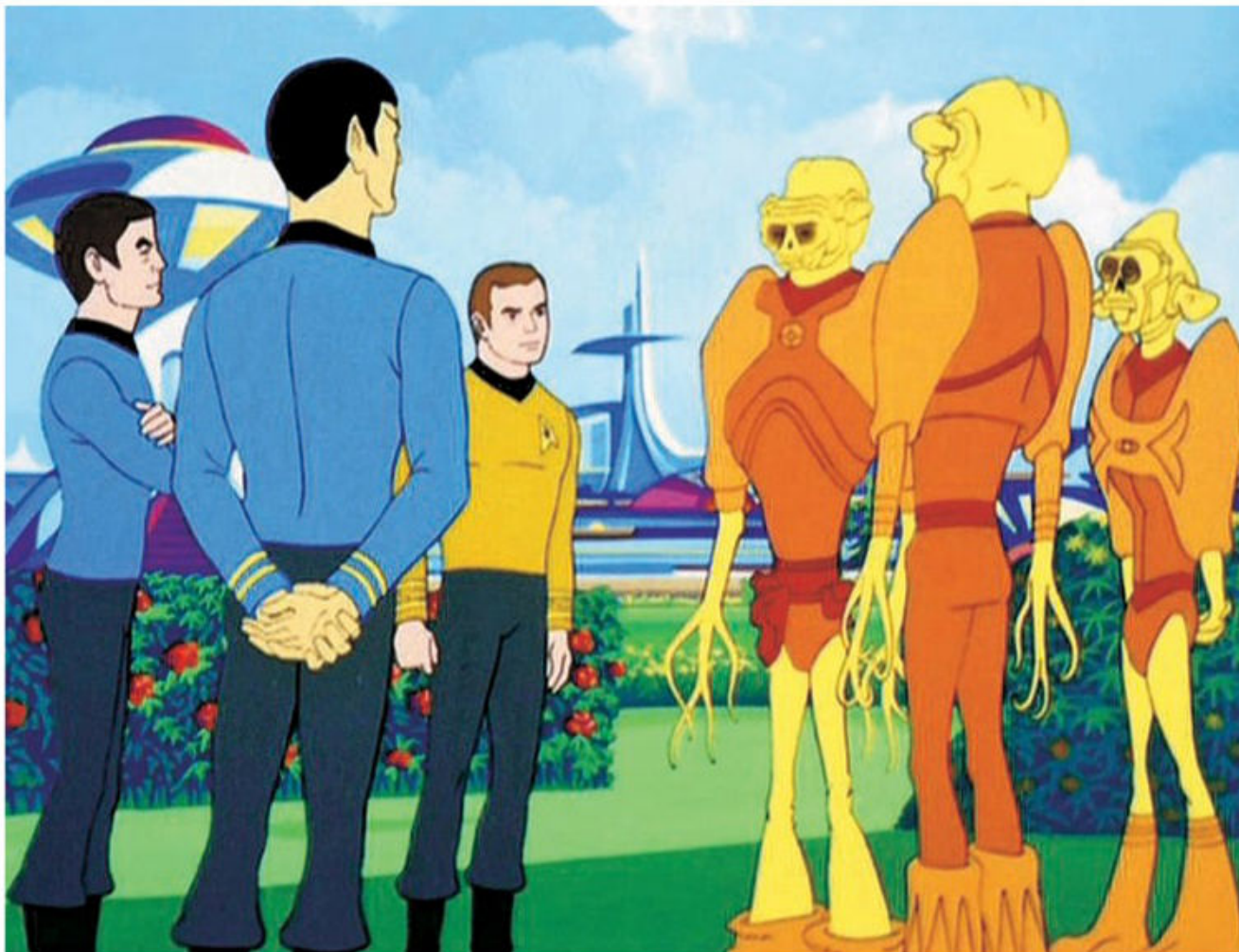


NICHELE NICHOLS

STAR TREK: THE ORIGINAL SERIES

As Lt. Uhura, Nichols blazed trails both in the galaxy and on Earth. During a time when African-Americans were most often depicted as servants in pop culture, Uhura was the communications officer on board the USS *Enterprise*. On the 1968 series episode "Plato's Stepchildren," Uhura's lip-lock with Kirk marked the first interracial kiss on American television. Nichols leveraged her fame to be a positive role off-screen as well, working with NASA to recruit minorities to the space program. Nichols died at the age of 89 in July 2022, but she's *still* breaking barriers: A rocket carrying her ashes is set to be launched into space in late 2022. The journey continues!

Ebony magazine called Nichols "the most heavenly body in *Star Trek*" on a 1967 cover.



GETTING ANI

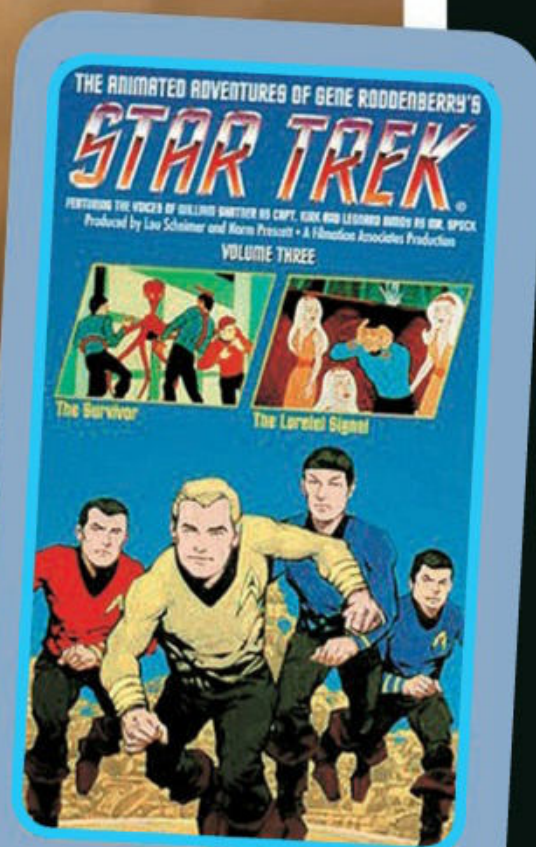
Despite the extraordinary success of *Star Trek* in syndication, in 1972 Paramount did not want to risk spending the \$750,000 the studio calculated that it would require to rebuild the sets, props and costumes for a new, improved show. It seemed *Star Trek* was grounded.

Enter Lou Scheimer, the president of Filmation — a small animation company behind Saturday morning superhero shows *The New Adventures of Superman* and *Aquaman*. One thing these shows had in common was Filmation's willingness to give the creators control. That meant Gene Roddenberry and his writer-story editor Dorothy Fontana would be free to do the

scripts they had always wanted to, with fewer budgetary constraints. It cost far less to draw exotic settings than to build them! Unfortunately, Filmation's budget precluded all the actors supplying their own voices. Initially, the company was preparing to hire only Kirk, Spock, Bones, Scotty and Nurse Chapel when Leonard Nimoy put his foot down. Mr. Spock refused to sign on

the dotted line until George "Sulu" Takei and Nichelle "Uhura" Nichols were enlisted to join him along with William Shatner, DeForest Kelley, James Doohan and Majel Barrett.

Even so, once it started airing on Sept. 8, 1973, *Star Trek: The Animated Series* found itself too adult for kids and too kiddie-looking for adults. (The cost-effective "limited animation," which gave the characters' movements a herky-jerky look, didn't help.) Unable to compete in the Saturday morning ratings against *Goober and the Ghost Chasers* and *Jeannie* (*I Dream of Jeannie's* animated spinoff), *TAS*



The Animated Series blazed a trail for the edgy comedy *Lower Decks* and the family-friendly *Prodigy*. All are available on Paramount+.

ANIMATED

DRAWING ON THE PAST TO CREATE THE FUTURE

was canceled in 1974 after 22 episodes. Maybe *TAS* was ahead of its time: Not only did the show introduce the holodeck, it won an Emmy for best children's program.

It would be almost 50 years before *Star Trek* would go on another animated adventure — this time, into the world of comedy — with *Star Trek: Lower Decks* in 2020. Created by *Rick & Morty*'s Mike McMahan and now in its third season on Paramount+, the outrageous series follows the dysfunctional support crew of the USS *Cerritos* in the year 2380. Filled with witty winks to the live-action franchise

(Jack Quaid's character, Ensign Brad Boimler, is a vineyard owner on Earth, just like Picard!), *Lower Decks* isn't content to let the likes of *Galaxy Quest*, *Futurama* and *The Orville* get the last laugh when it comes to *Star Trek*.

Launched in 2021 on both Paramount+ and Nickelodeon, *Star Trek: Prodigy* takes a decidedly less adult approach than *Lower Decks*. The 3D-animated series (which resumes on Oct. 27) is the first *Star Trek* show to target kids. The plot follows alien escapees from a prison colony who find refuge in the abandoned starship

the USS *Protostar*. Once on board, the motley crew gets schooled in the ways of the Starfleet by a holographic Captain Janeway (voiced by Kate Mulgrew), who's simultaneously teaching *Prodigy*'s young audience *Star Trek* 101 in a way that older fans will also appreciate. (One episode even repurposes old voice clips of *The Original Series* stars like Nimoy, Doohan and Nichols in a training exercise!)

And to think: The expanding success of *Star Trek*'s animated universe all started with a ratings flop. Where have we heard this story before?

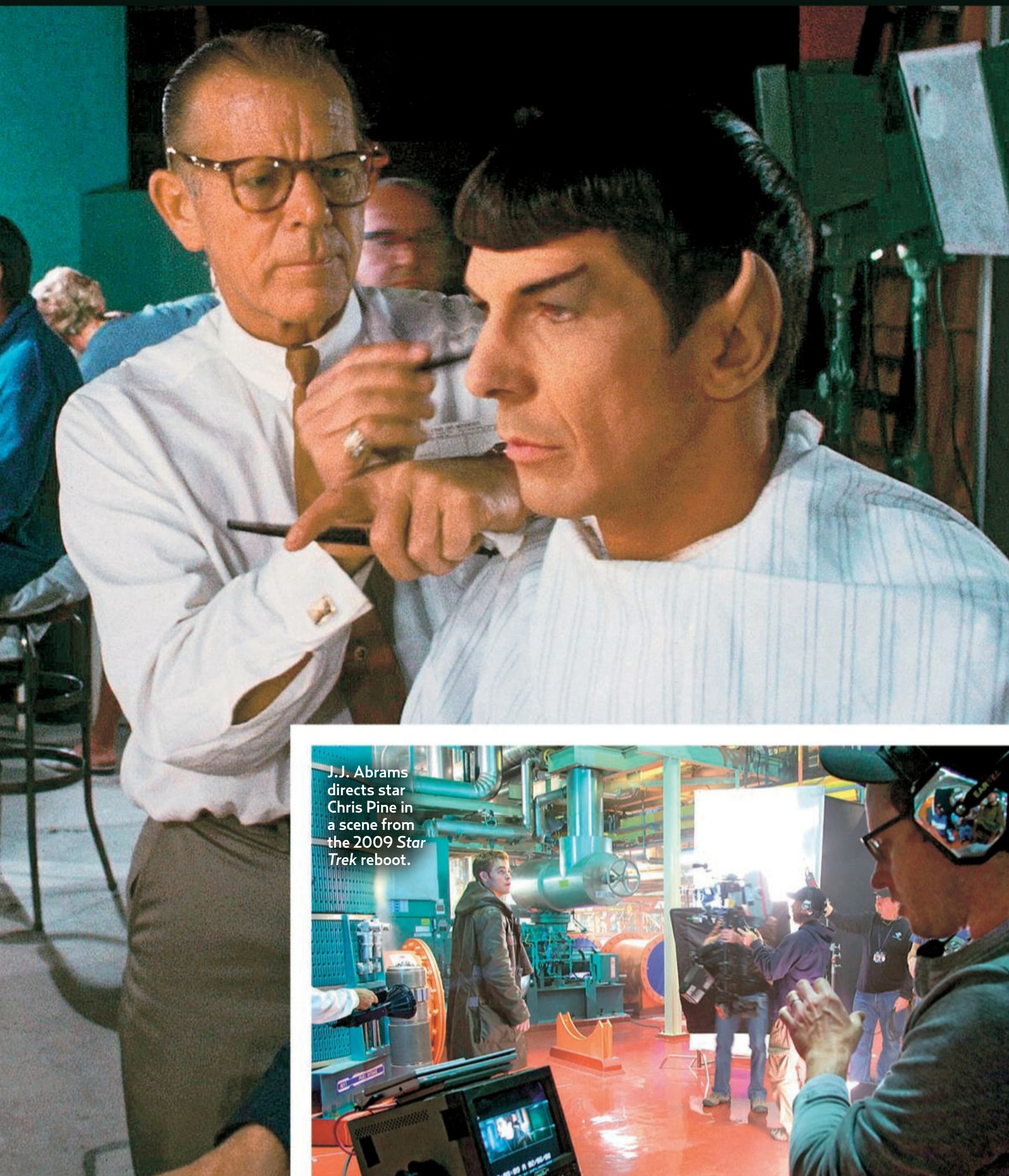
ON THE SET

BEHIND THE
SCENES

Go where no fan has gone before: behind the scenes of the greatest science-fiction saga of all time, with backstage photos from five decades of *Star Trek*.

GET TO THE POINT *Star Trek: The Original Series, 1967*

The man who played everyone's favorite Vulcan first officer, Leonard Nimoy, has admitted that he had his doubts about Spock's now iconic look. "I was not totally comfortable with the idea of pointed ears," he said. "I thought, 'If this doesn't work, I'm a joke. I don't want to be a punch line.' Then I started discovering what some of the writing was going to be about and what some of the social impact of the show was going to be. People started responding intensely to the show and to this character, and I thought, 'Oh, there's something really interesting that's going to develop out of this.'"



J.J. Abrams
directs star
Chris Pine in
a scene from
the 2009 *Star
Trek* reboot.





Michael Dorn,
Marina Sirtis and
Jonathan Frakes
take a break
while filming
Nemesis (2002).



Ricardo
Montalban gets
bloody for the
final act of
The Wrath of Khan
(1982).



■ STARGAZERS *Star Trek: The Motion Picture*, 1979

After the success of *Star Wars* in 1977, interest in science-fiction movies took off like... well, a rocket into space — and it wasn't long before Paramount Pictures decided to give its *Star Trek* property a shot at the big screen. Unfortunately, the first entry in the film series, 1979's *Star Trek: The Motion Picture*, got a mixed reception from critics and underwhelmed at the box office. Nevertheless, the film has garnered a cult following over the years and includes among its fans J.J. Abrams, who stated in the DVD commentary to his 2009 *Star Trek* that the first shot of the USS *Enterprise* in his film was intended as an homage to the “amazing” sequence in which Kirk sees his refitted ship for the first time in *The Motion Picture*.

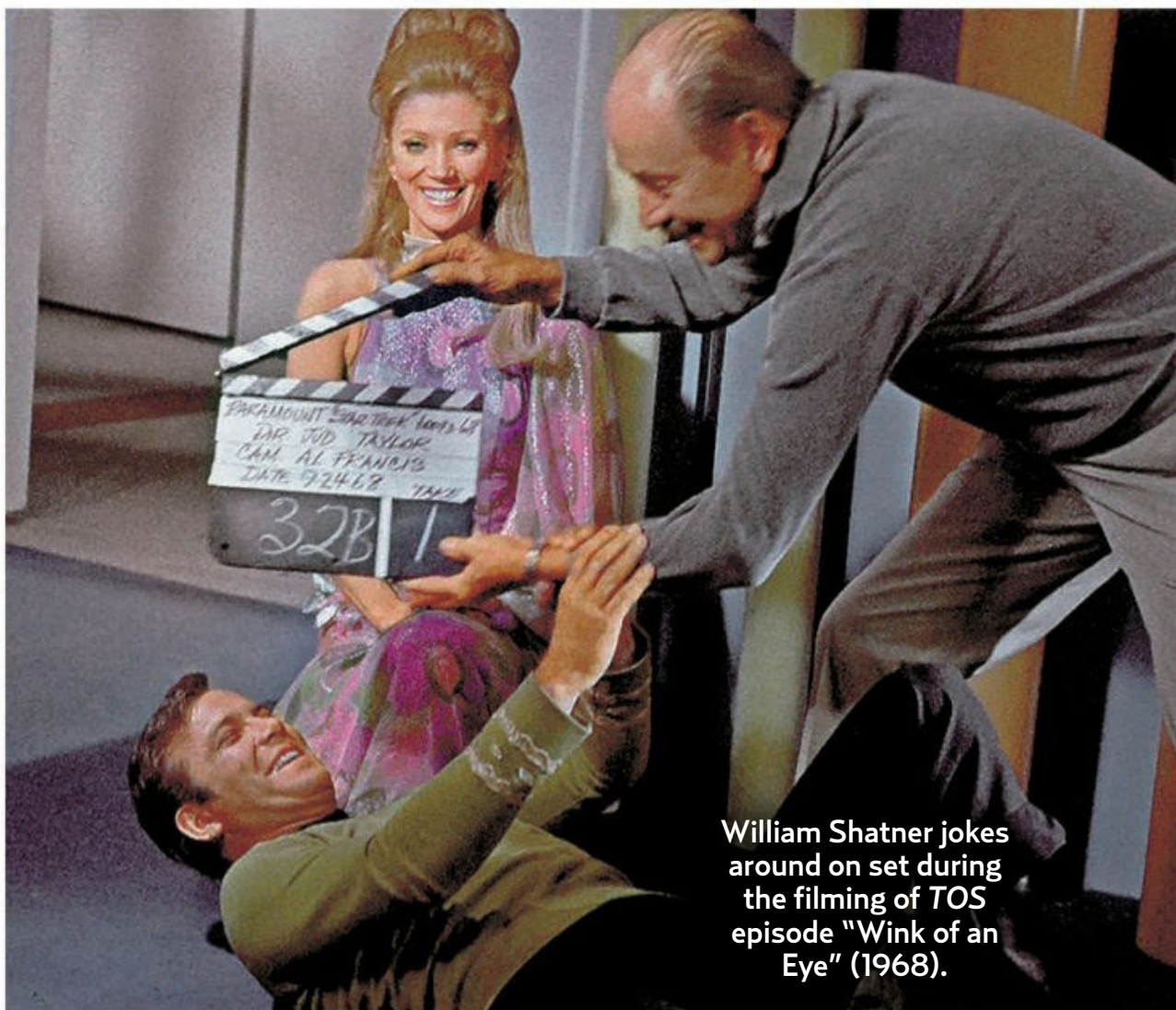
Kirk and Spock take a stroll through 20th-century San Francisco in the time-traveling hit *The Voyage Home*.

WHALE TALE

Star Trek IV: The Voyage Home, 1986

Directed by Nimoy, *The Voyage Home* was the top-grossing *Star Trek* movie in the U.S. for more than two decades, until Abrams' 2009 film claimed the top spot. Nimoy recalls: "When I finished making *Star Trek III*, I got a call from Jeff Katzenberg at Paramount, and he said, 'We want you to make another one.' And I said, 'This one that I just finished, you had a pretty tight choke chain on me.' And he said, 'The training wheels are off. We want you to make your *Star Trek* movie.'"





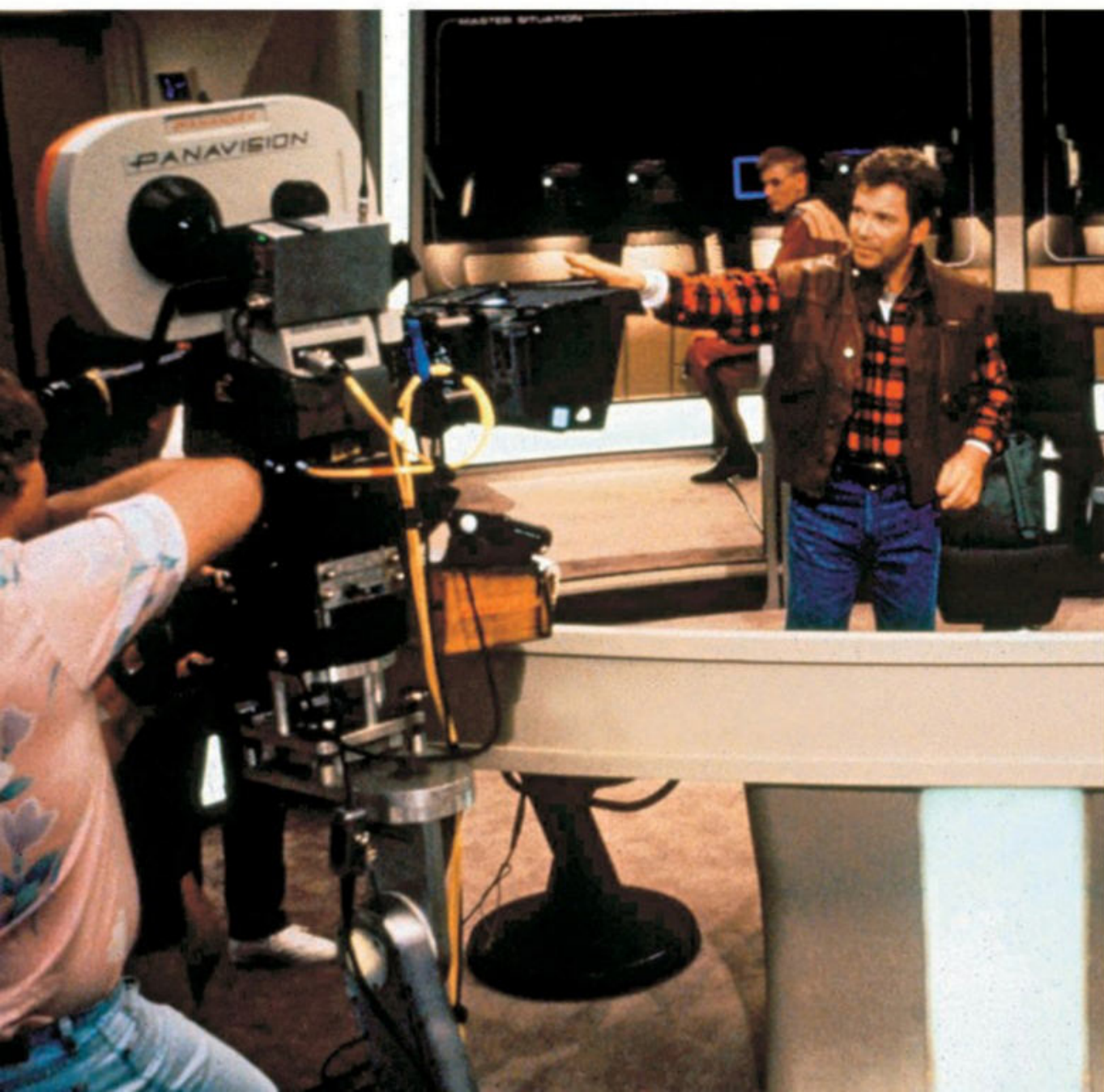
William Shatner jokes around on set during the filming of TOS episode "Wink of an Eye" (1968).



Pine and Abrams have a chat on the bridge of the revamped *Enterprise* during the making of *Star Trek* (2009).

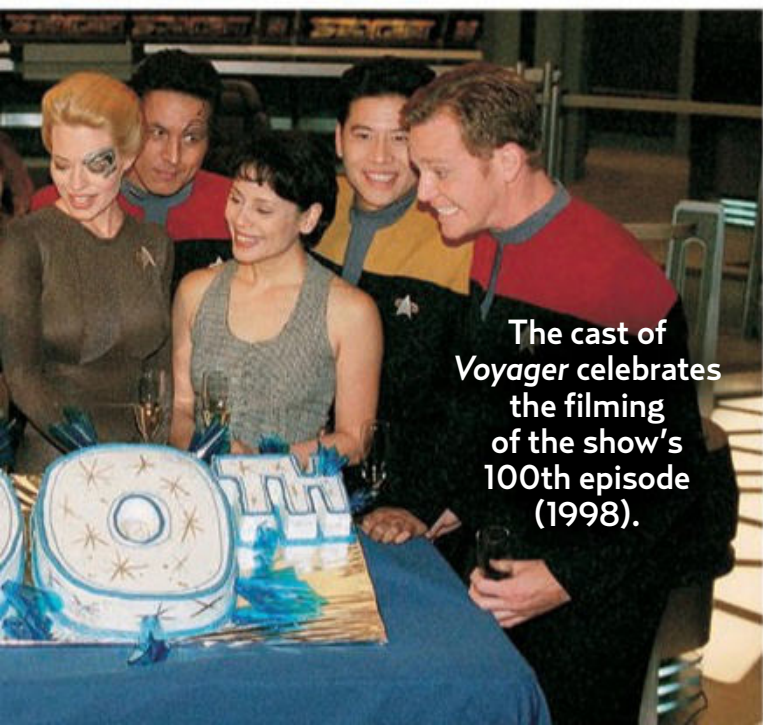
THE NEW CREW *Star Trek, 2009*

We know from his TV creations like *Lost* and *Alias* that J.J. Abrams is not afraid to mess with conventions; still, it takes a brave man to reinvent a series with a fan base as rabid as the legendary Trekkies. "I came into this movie as someone who appreciated *Star Trek* but wasn't an insane fanatic," explained Abrams. "There are fans who are going to find something to hate, no matter what I do. I think [the film is] going to blow people's minds because it's a completely different experience than what they expect."



William Shatner sets up a scene for his directorial debut, *The Final Frontier* (1989).

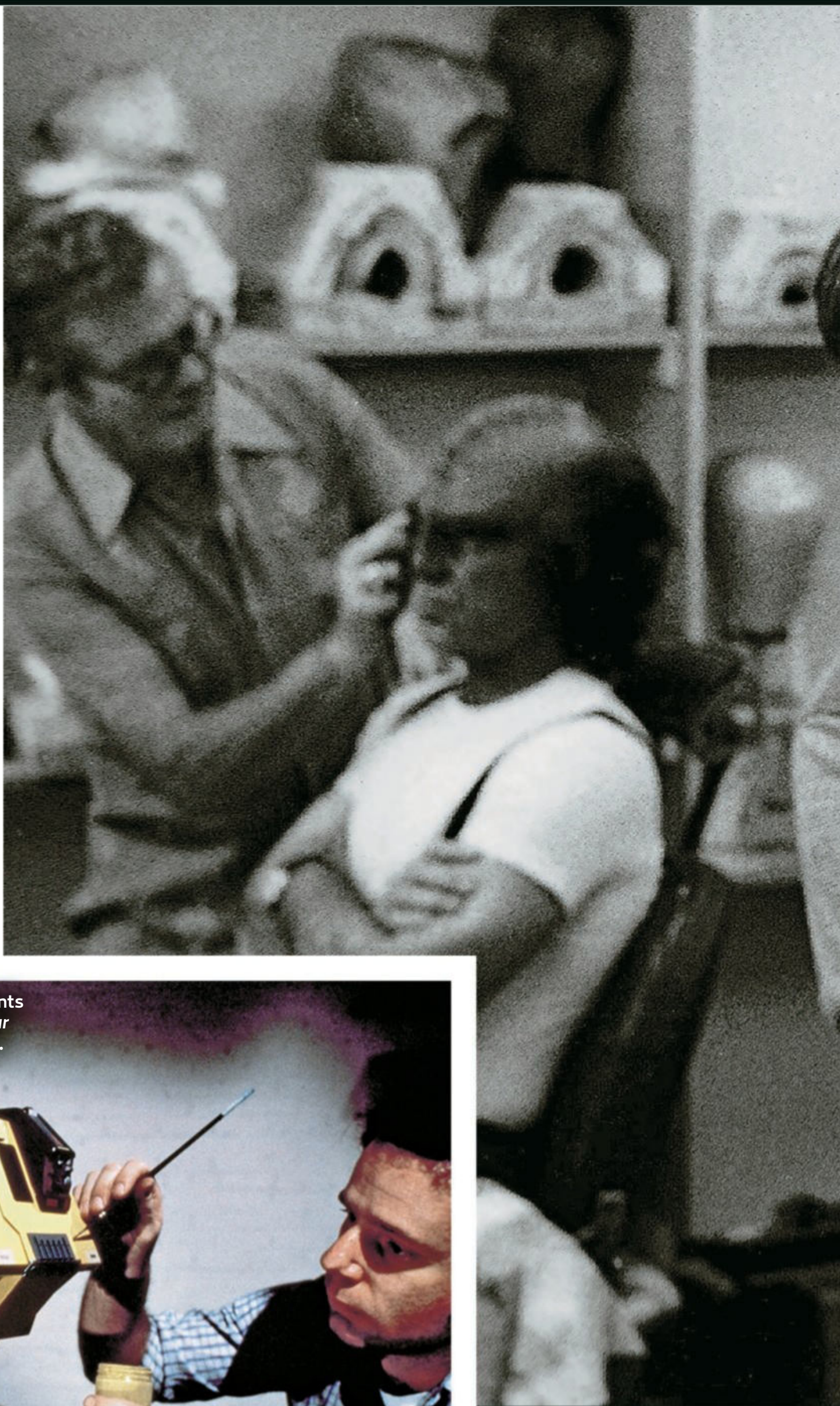




The cast of
Voyager celebrates
the filming
of the show's
100th episode
(1998).

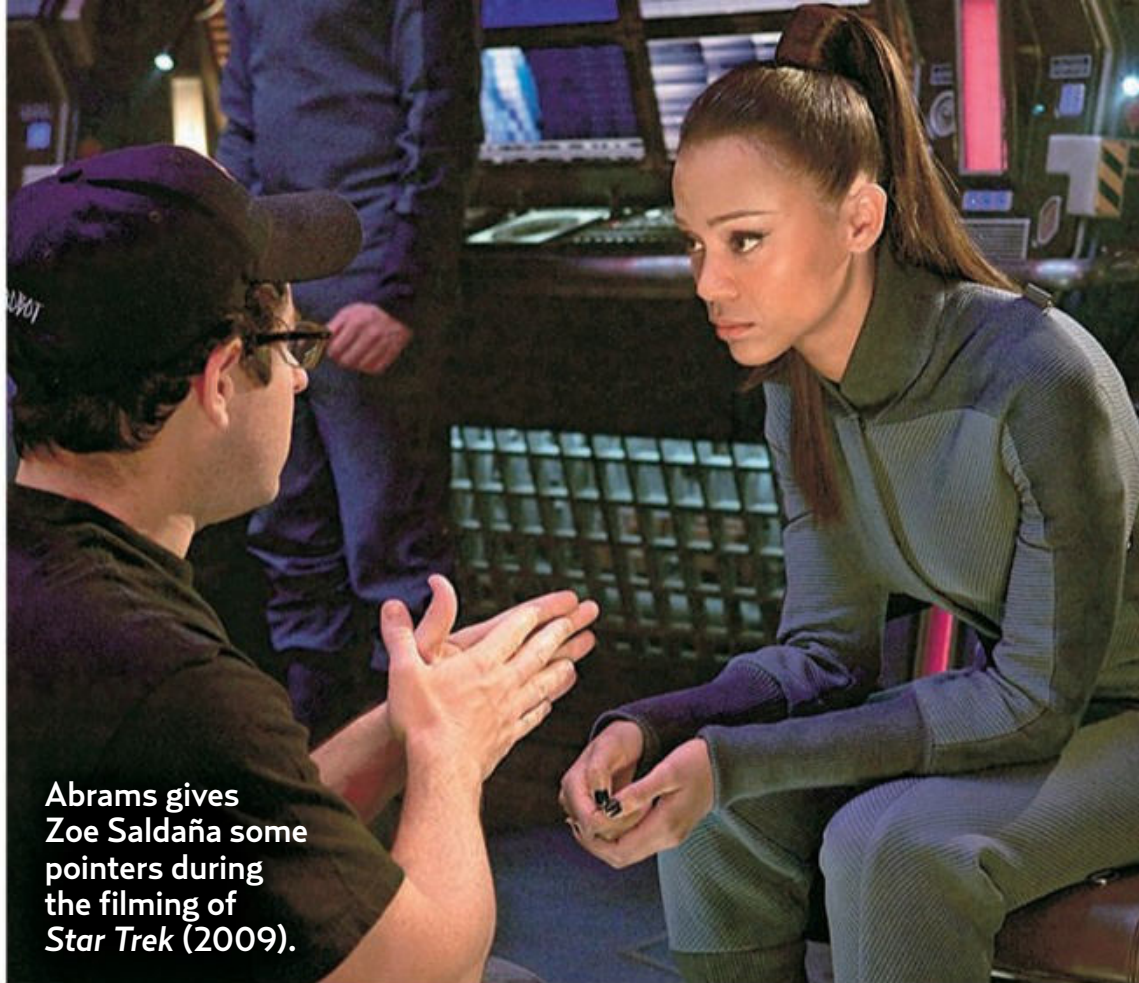
■ A WRINKLE IN TIME *Star Trek: The Motion Picture*, 1979

The making of 1979's big-budget *Star Trek* feature gave makeup artists an opportunity to create some really memorable looks, including the distinctive forehead ridges the Klingons have sported ever since. One slight problem: As fans quickly noted, this made the fierce warrior aliens look noticeably different from their appearance on the original series. How to explain this? Well, never let it be said that *Star Trek* writers are ones to shy away from long, complicated plot twists. During episodes of *Enterprise*, it was revealed that a Klingon experiment with genetic engineering had gone horribly awry, releasing a mutated virus that caused several generations to lose their beloved brow ridges — thus explaining the smooth foreheads on the Klingons encountered by Captain Kirk and his crew during the original series. See? Simple! ★



A special-effects artist paints a miniature vessel for *Star Trek: The Motion Picture*.





Abrams gives
Zoe Saldana some
pointers during
the filming of
Star Trek (2009).

A pair of actors get
their Klingon on
for *Star Trek: The
Motion Picture*.

In *TNG* episode "The Battle," the *Enterprise* uses its tractor beam to pull the USS *Stargazer*.





■ TRACTOR BEAM POSSIBLE? NO

In January 2013, a group of scientists in Scotland and the Czech Republic announced that they had managed to drag around tiny objects using a beam of light — similar to how the *Enterprise* uses its tractor beam to capture ships and objects. The researchers accomplished this feat by reversing the “radiation pressure” of light: Typically, light particles push microscopic bits of matter away — so by using a mirror to reflect the light back onto itself, scientists were able to create a suction that drew objects closer.

The catch? This tractor beam works only on objects smaller than five microns wide. Larger cargo would

require a more powerful laser, which would blister whatever you’re trying to tow. In the words of researcher Tomas Cizmar from the University of St Andrews in Scotland, “If you imagine you would like to attract a football, the amount of energy it would transfer would be huge and would immediately burn up the football.” So no, this technology won’t help you win the Super Bowl, although it could be used in other ways, like to sort components in blood cells, leading to more accurate medical testing. Meanwhile, NASA is developing this technology to help space probes suck in microscopic particles for analysis.

THE SCIENCE OF STAR TREK

ARE WARP SPEEDS, HOLODECKS OR ANDROIDS LIKE DATA POSSIBLE IN THE REAL WORLD? HERE, SCIENTISTS SEPARATE FACT FROM SCIENCE FICTION



The away team tries unsuccessfully to transport in "The Apple" (TOS).

TRANSPORTER POSSIBLE? NO

"Beam me up" sure beats sitting on a plane, but don't get your hopes up just yet: "Teleportation is the one thing in *Star Trek* that I think is impossible," says Lawrence Krauss, physics professor at Arizona State University and author of *The Physics of Star Trek*. The obstacle: a law of quantum mechanics called Heisenberg's Uncertainty Principle, which states that you can't know both the exact position and momentum of a particle at the same time. "In order to make a copy of you to transport, I'd have to scan you and determine your configuration all the way down to the atomic level," Krauss explains. "But the laws of quantum mechanics say I can't measure you exactly." *Star Trek* technical advisor Michael Okuda skirted this problem by designing the transporters with "Heisenberg compensators," and when Okuda was asked, "How does the Heisenberg compensator work?" his explanation was obtuse at best: "It works very well, thank you."

HOLODECK POSSIBLE? PARTIALLY

Through the interactive environments and experiences of virtual reality, the idea of the Holodeck becomes virtually more real with each passing year. But in our present-day equivalent of *TNG*'s "Paris room," we aren't able to touch our escargot, since holograms are made of light. "The true holodeck of the future would need to be made of some infinitely configurable matter," Verity McIntosh, senior lecturer in virtual and extended realities at the University of the West of England, told *startrek.com*. "It could reconstruct itself in real time to form the shapes, textures and properties of the world." But Eugene Dolgoff — an early developer of holography who first suggested the idea of a holodeck to Gene Roddenberry — still holds out hope that "holomatter" is possible. "When I realized that the basis of holography was the interference

of energy, I realized it was also the basis of everything in the universe," explained Dolgoff. "One of the things that occurred to me [was] that if matter is made of interference patterns of energy and you were already able to record that to make up a holographic image, it should be someday possible to record the interaction of energy that makes up matter." (Until then, we'll always have the Oculus Rift and the metaverse!)

If — or when — a full-fledged holodeck finally arrives, *The Physics of Star Trek* author Lawrence Krauss predicts that early adopters won't be mock-fighting Romulans or immersing themselves in Sherlock Holmes-style whodunits. Says Krauss: "If there was a system that allowed you to reproduce experiences in a safe and controlled way, it would be used for sex."

Projected images are not a figment of our sci-fi imagination.





PHASER POSSIBLE? MAYBE

Phasers — a.k.a. energy guns — have been in the works as far back as 1935, when the British Air Ministry attempted to invent a “death ray” (a futile endeavor that nonetheless led to a far more important discovery: radar). Today, lasers can be found in everything from checkout scanners to cat toys; some enterprising Trekkies have even built fake phasers that emit a stream of blue light that can pierce balloons from across a room. But do laser guns exist that can do more serious damage?

Governments have poured billions into developing Directed-Energy Weapons (DEWs), and so far they’ve got a few, such as the Boeing YAL-1 Airborne Laser Testbed (ABLT) and Tactical High Energy Laser (THEL). However, these efforts have been stymied by a scientific property called beam divergence. Laser beams diverge, or expand, as they travel through air. Short wavelengths — the really destructive kind — diverge a lot, losing much of their punch before they hit. Long wavelengths diverge less but aren’t as devastating. This trade-off makes lasers mediocre in battle. Another choke point is battery size. “Lasers are extremely inefficient. To create 10 watts out, you need hundreds of watts in,” explains David Batchelor, an astrophysicist at NASA. “Big lasers aboard aircraft could attack targets with intense heat, but the machinery is very large, the size of a truck.” That wouldn’t be easy to strap to your belt, so don’t expect cops to carry phasers in the near future.

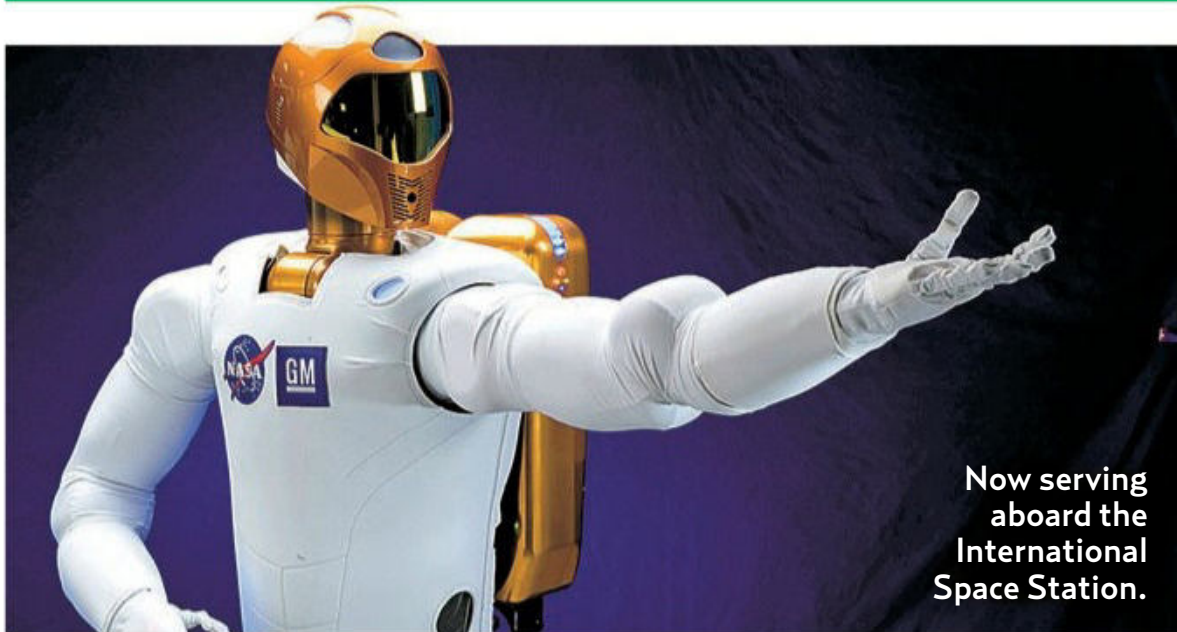
REPLICATOR POSSIBLE? YES

At Cornell University, a 3D printer printed a cookie. Then it moved on to more sophisticated fare, like a pink milk cube and a scallop shaped like the Space Shuttle. “Within a decade, I think people will have personal food printers at home,” says Hod Lipson, the professor leading these efforts and author of *Fabricated: The New World of 3D Printing*. Meals may not materialize instantly as they do on *Star Trek*, but if your printer cartridges are loaded with the right building blocks — proteins, fats, sugars — the sky’s the limit as to what you could order. But the menu may be limited. A burger with ketchup would be no problem, but the tomato slice might be tricky. That’s because fresh, nonprocessed foods have more complex molecular structures.



Coming to a kitchen near you.

“You’d need a printer with a much higher nanoscale resolution,” says Lipson. The second holdup is time: Even Mother Nature takes months to build a vegetable. Third, Lipson says, “We don’t have the blueprint. We don’t know how to arrange the atoms to make a cucumber. That’s why we’ve started with low-hanging fruit, like cookies.”



Now serving aboard the International Space Station.

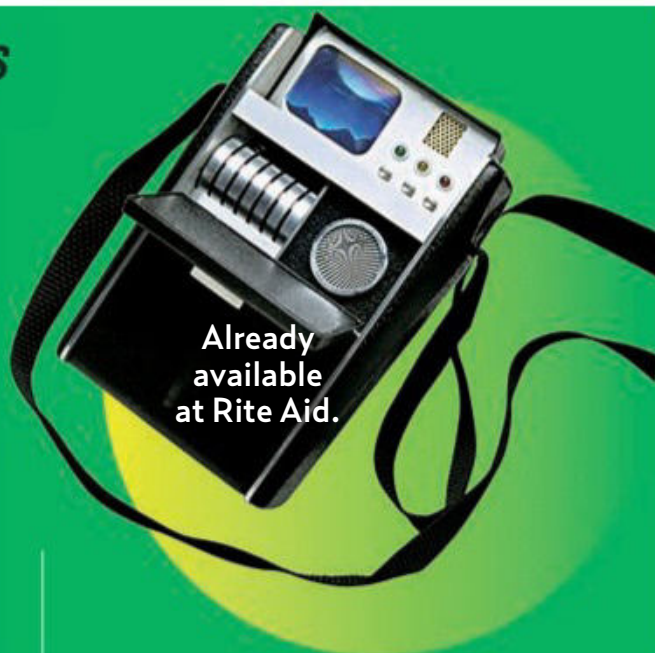
HUMANOID ANDROIDS LIKE DATA POSSIBLE? NOT YET

The president of the Association for the Advancement of Artificial Intelligence was once asked what’s the ultimate goal. His response? “Lieutenant Commander Data.” But can it be done? One benchmark is the Turing test, which measures a machine’s ability to exhibit human-level intelligence. According to a study published in the journal *Scientific Robotics* in 2022, robot subjects were able to pass the Turing test online after researchers introduced variability into robots’ rigid behavior. “We created a situation in which

users were not able to distinguish whether they were interacting with a robot controlled by a human or by a computer program,” explained lead author Agnieszka Wykowska. There have also been advancements in making robots more like humans physically. In 2019, the Technical University of Munich introduced artificial skin (made up of hexagon-shaped silicone cells) that allowed robots to detect contact, temperature, acceleration and proximity. It’s clear that scientists are making progress with their Data plan!

TRICORDER POSSIBLE? YES

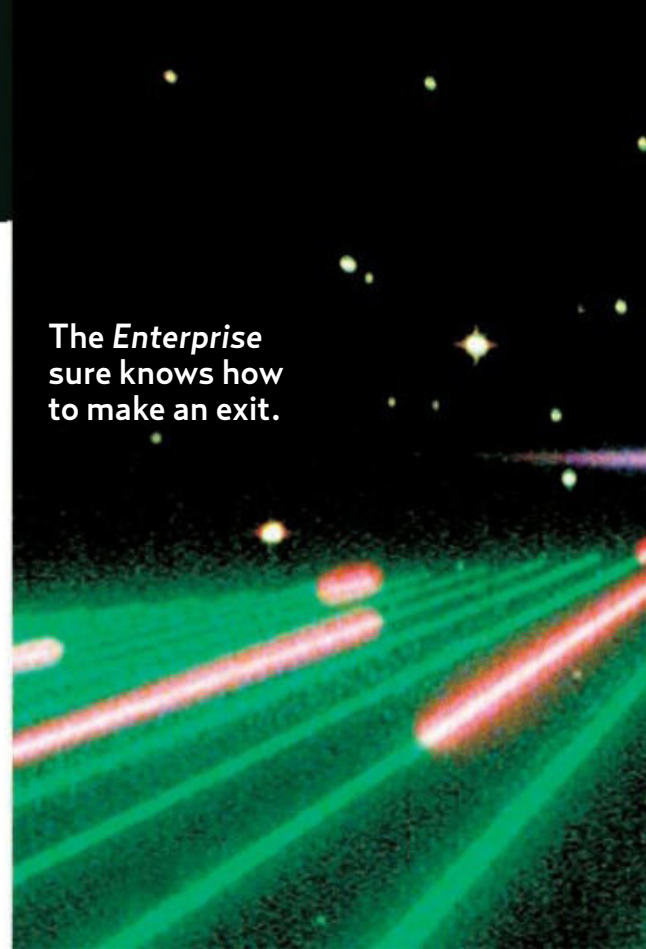
Back in 1966, when Dr. McCoy first whipped out his trusty tricorder to pinpoint what was ailing his crew, real-life doctors didn't even have ultrasound. Now everything — from MRIs to CAT scans — gives us a peek inside patients without opening them up, and many of these tools are even smaller than McCoy's original model. Scanadu's SCOUT, which costs \$150 and is about the size of a cookie, can be placed at your temple and within 10 seconds will deliver your temperature, heart rate, blood oxygen levels and other vitals. The tech advancements extend to everyday devices, as mobile smartphones can help make patient care more efficient and effective. The Apple iPhone's Health app collects data about sleep, heart rate and more to keep users stay aware and take care of their bodies. The app's Medical ID feature



Already
available
at Rite Aid.

allows users to store potentially life-saving info (about allergies, pre-existing conditions, blood type and more) that can be accessed by emergency services even if the user is unconscious. We bet McCoy would be impressed by this use of screen time as lifeline!

The *Enterprise* sure knows how to make an exit.

**ARTIFICIAL GRAVITY POSSIBLE? NO**

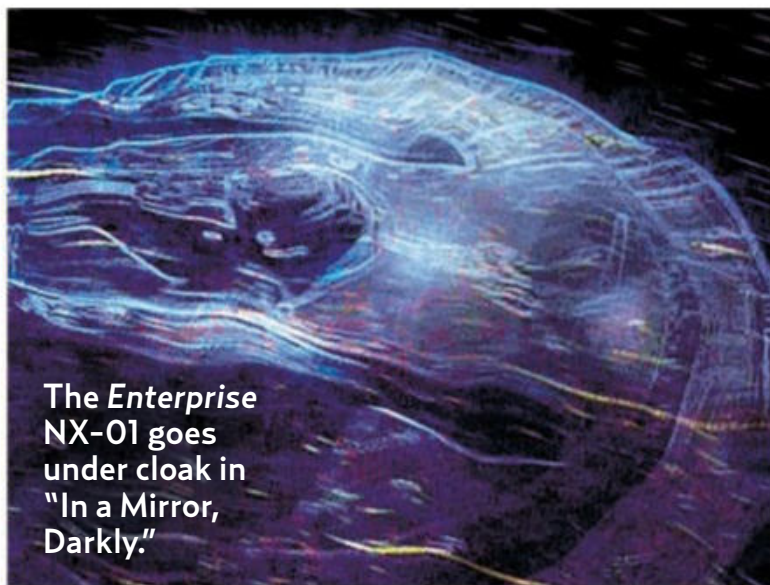
Artificial gravity makes for cheaper filming, but real astronauts float. According to the laws of physics, the only way to create gravity is to create mass, so a starship would need to be planet-sized to keep your feet on the floor. There is one loophole, used in *Deep Space Nine* and in the movie *2001: A Space Odyssey*: Take a ship, make it round and spin it. "This will simulate gravity much like a spinning ride at an amusement park keeps you stuck to the wall," says Glenn Starkman, physics and astronomy professor at Case Western Reserve University.

Though the International Space Station lacks artificial gravity, for the most part its astronauts relish weightlessness; not only can they do flips and cool yo-yo tricks, but they can also study substances in ways they can't on Earth. Crystals grow more flawlessly, providing a clearer picture of their molecular structure, which recently led to a treatment for muscular dystrophy. So forget *Star Trek's* "artificial gravity" — floating has far more going for it!

SHIELD AND CLOAKING DEVICES POSSIBLE? MAYBE

Having an electromagnetic sheath cocooning your starship is a great concept — and not just to dodge Klingon warheads. "If you're traveling at or near the speed of light and slam into a bottle cap, the energy of that impact is like a nuclear weapon," says *Bad Astronomy* author Phil Plait. The earth has its own *Enterprise*-like electromagnetic shield that repels cosmic rays, and the same concept is being developed to shelter astronauts from these cancer-causing particles. The only problem is that electromagnetic fields can only deflect objects affected by an electromagnetic field, like cosmic rays. Anything else will sail right through.

While shields are still relegated to the realm of science fiction, cloaking devices are pretty much here already. Scientists at UC Berkeley have engineered a fishnet-style metamaterial out of silver and magnesium fluoride that curves light waves around objects, like a river flowing around a rock. Only don't expect aircraft or armies to disappear like a Romulan warbird just yet. Researchers warn that these metamaterials are hard to make in bulk and extremely fragile... which of course brings us back to the need for shields.



The *Enterprise* NX-01 goes under cloak in "In a Mirror, Darkly."

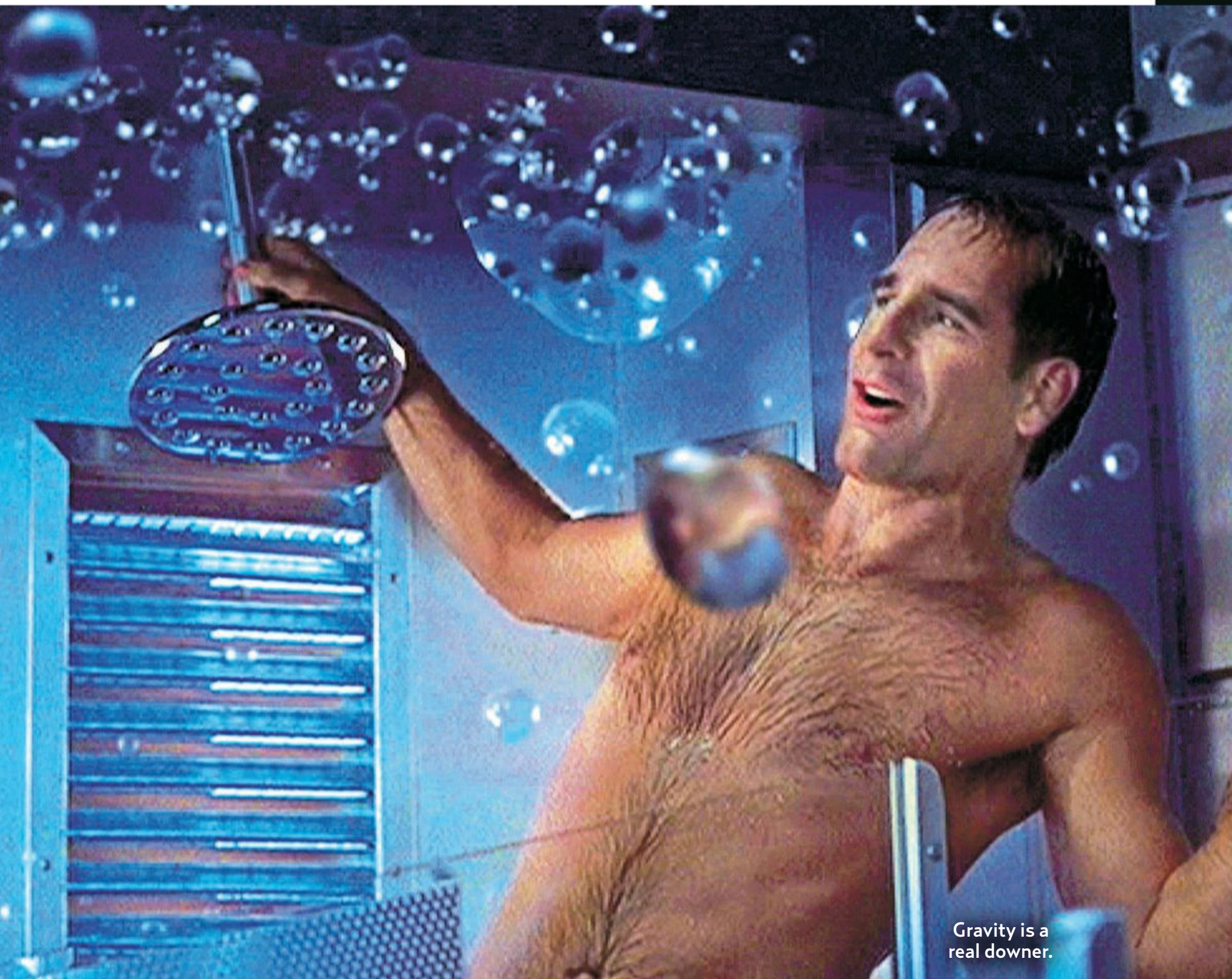


■ **WARP DRIVE POSSIBLE? MAYBE**

Warp — the ability to travel faster than the speed of light — isn't as impossible as you might think, says Krauss. "You can't travel through space faster than the speed of light, but space itself can expand and contract faster than the speed of light," he points out. "So imagine creating an energy that would compress space in front of you. That would effectively be warp drive."

The hitch: When physicists estimate how much energy it would take to "warp" space, it amounts

to more than what's available in the entire Milky Way galaxy. Given those steep start-up costs, warp drive won't be happening anytime soon. Right now, our fastest front-runner in the space race is the Voyager 1 probe, which has just entered the outer edges of our solar system traveling at more than 37,000 miles per hour. Even though that's a decent clip, reaching the star closest to our sun, Proxima Centauri, will take 76,000 years. So, don't hold your breath. ★



Gravity is a real downer.

MASTERS OF THE UNIVERSE QUIZ

THIS QUIZ MAY NOT BE AS CHALLENGING AS THE KOBAYASHI MARU, BUT IT WILL HELP DETERMINE YOUR UNOFFICIAL STARFLEET RANK. *ANSWERS ON PAGE 84.*



1 In the *TNG* episode "The Child," Troi has a baby. What is its name?

- a. Jean-Luc
- b. Edward
- c. Ian

2 This Klingon moon was destroyed in *The Undiscovered Country*.

- a. Klinonia
- b. Praxis
- c. Garacht

3 When did Spock say the line "It's life, Jim, but not as we know it"?

- a. *The Motion Picture*
- b. "The Gamesters of Triskelion"
- c. It was never said

4 Which officer was not killed on screen?

- a. Jadzia Dax
- b. B'Elanna Torres
- c. Tasha Yar

5 In the *TNG* episode "Relics," how did Scotty get to the 24th century?

- a. Slingshot around a star
- b. Put himself in a transporter buffer
- c. Used the Guardian of Forever

6 This character declares herself Empress of the Terran Empire in the *Mirror Universe* timeline.

- a. Nyota Uhura
- b. Seven of Nine
- c. Hoshi Sato



7 What scientist did Q bring aboard the *Voyager* to help prove his case in the episode "Death Wish"?

- a. Albert Einstein
- b. Stephen Hawking
- c. Isaac Newton

8 Data sings a song at Riker and Troi's wedding reception in *Nemesis*. Who wrote it?

- a. Irving Berlin
- b. Cole Porter
- c. Frank Sinatra

9 In the *TNG* episode "Qpid," Picard was cast as Robin Hood by Q; who was cast as Friar Tuck?

- a. La Forge
- b. Data
- c. Worf

10 What is the race of Deep Space Nine's security chief, Odo?

- a. Changeling
- b. Cardassian
- c. Jem'Hadar

11 On the *Enterprise* episode "Carbon Creek," what does T'Pol's great-grandmother introduce to Earth in 1957?

- a. Teflon
- b. Liquid Paper
- c. Velcro

12 *Star Trek* (2009) was the first time this director appeared in a film he didn't produce.

- a. Spike Lee
- b. Kevin Smith
- c. Tyler Perry

13 The *USS Enterprise's* original mission was to be five years; how long was *Voyager's* supposed to last?

- a. 3 weeks
- b. 7 years
- c. 27 years

14 On the *TNG* episode "Chain of Command, Part II," how many lights are there?

- a. There are three lights.
- b. There are four lights.
- c. There are five lights.

15 In *The Undiscovered Country*, a main character from which *Star Trek* series (other than *TOS*) appears prominently?

- a. Deep Space Nine
- b. Voyager
- c. Enterprise

16 What illegal substance made the women in *TOS's* "Mudd's Women" appear more attractive?

- a. Masiform D
- b. Melange
- c. Venus

17 In *Insurrection*, Worf gets this embarrassing condition as a result of the Ba'ku world's metaphasic radiation.

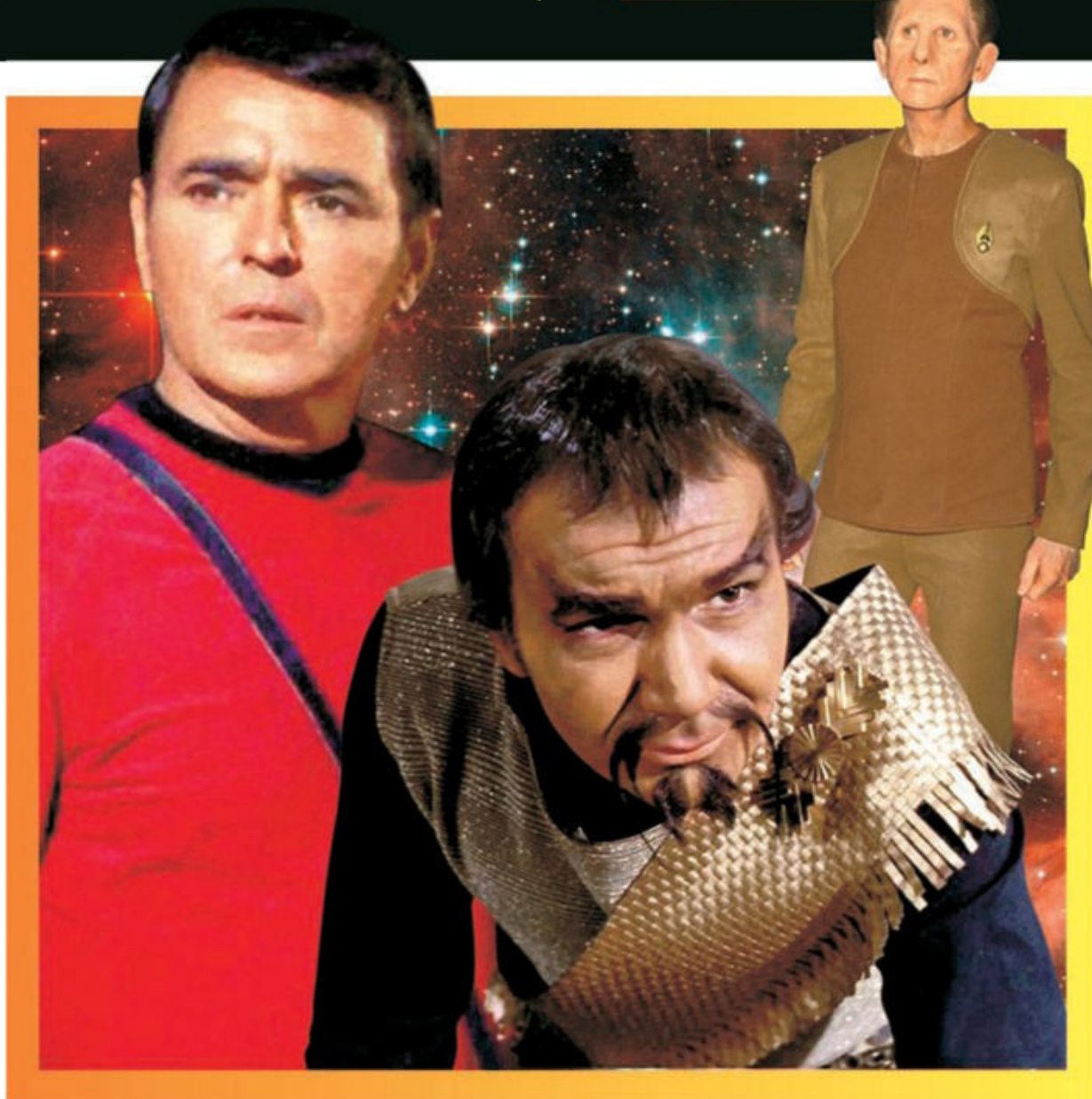
- a. A smooth forehead
- b. A high-pitched voice
- c. A pimple

18 In *The Voyage Home*, the crew transports this pair of whales to the 23rd century.

- a. George and Gracie
- b. Frankie and Johnny
- c. Fred and Ginger

19 Who wrote the episode "The City on the Edge of Forever"?

- a. Harlan Ellison
- b. Philip K. Dick
- c. Isaac Asimov



20 In *The Wrath of Khan*, Bones gives Kirk eyeglasses due to:

- a. Dangerous light conditions on Ceti Alpha V
- b. An allergy to Retinax V
- c. An attempt to impress Saavik

21 When did Guinan first meet Picard?

- a. As children in France
- b. In 1893 San Francisco
- c. In the Nexus

22 Which character was never captain of the *Enterprise*?

- a. Archer
- b. Pike
- c. Janeway

23 Barclay's phobia of this could have jeopardized his Starfleet career.

- a. Vulcans
- b. Warp travel
- c. Transporter

24 Which species of Xindi did not appear on *Enterprise*?

- a. Avian
- b. Aquatic
- c. Insectoid

25 On *Voyager*, it is revealed that one directive overrides the Prime Directive. What is it?

- a. The Alpha Directive
- b. The Omega Directive
- c. Directive 66

26 Which young actor played the creepy alien god-child Balok on the 1966 episode "The Corbomite Maneuver"?

- a. Clint Howard
- b. Butch Patrick
- c. Jerry Mathers

27 In *Star Trek* (2009), what unexpected object is seen during the destruction of Vulcan?

- a. R2-D2
- b. A WWII fighter plane
- c. A Roman chariot

28 On the *Animated Series* episode "The Terratin Incident," an energy beam causes the *Enterprise* crew to:

- a. Devolve
- b. Age prematurely
- c. Shrink

29 Which of these actors never directed a *Star Trek* film?

- a. Leonard Nimoy
- b. Jonathan Frakes
- c. Patrick Stewart

30 On *DS9*, why does Curzon Dax recommend Jadzia be dropped from the Trill initiate program?

- a. He's in love with her.
- b. He's under Cardassian influence.
- c. She's uneducated.

31 Through more than 700 TV episodes, *Star Trek* has won only one nontechnical Emmy award. What was it for?

- a. Supporting Actor, 1968, Leonard Nimoy, *TOS*
- b. Children's Series, 1975, *The Animated Series*
- c. Writing, 1994, "All Good Things..." *TNG*

32 On *Voyager*, Chakotay occasionally goes on vision quests. What animal is his spirit guide?

- a. Coyote
- b. Wolf
- c. Eagle

33 How many *Star Trek* films have there been, ending with 2016's *Star Trek Into Darkness*?

- a. 8
- b. 10
- c. 12

34 Chekov claims Scotch whisky was invented by:

- a. His ancestor, Anton Chekhov
- b. A fat man from Moscow
- c. A little old lady from Leningrad

YOUR SCORE

0-10

CADET

Get back to Starfleet Academy!

11-20

ENSIGN

You've been assigned to the *Enterprise*!

21-30

LIEUTENANT

You're on your way to a command post.

31-40

FIRST OFFICER

You have the bridge, No. 1.

41-50

CAPTAIN

You will live long and prosper.

35 In *First Contact*, what song does Zefram Cochrane play for the *Phoenix's* first warp flight?

- a. "Magic Carpet Ride" by Steppenwolf
- b. "Ooby Dooby" by Roy Orbison
- c. "Rocket Man" by Elton John

36 In *Star Trek* (2009), Scotty keeps what creature in his lab on the planet Delta Vega?

- a. Tribble
- b. Hypnotoad
- c. Targ

37 In *The Wrath of Khan*, we learn that Kirk's infamous solution to the unwinnable Kobayashi Maru test was to cheat — what was Spock's?

- a. He failed.
- b. He didn't try.
- c. He sacrificed himself.

38 In *Generations*, Picard states that one of his ancestors won the Nobel Prize; for what?

- a. Physics
- b. Chemistry
- c. Peace

39 Which human character once carried the Katra of Surak, the ancient Vulcan prophet?

- a. Jonathan Archer
- b. Benjamin Sisko
- c. Harry Kim

40 In "The Deadly Years," Kirk threatened to use this (nonexistent) device to destroy all matter within a "200,000-km diameter":

- a. Firomactal-X
- b. Corbomite
- c. Duranium

41 Khan Noonien Singh's unnamed men in *The Wrath of Khan* may look familiar to some viewers. They were:

- a. The Bay City Rollers
- b. Children's singers The Bugles
- c. Chippendales dancers

42 Klingon Bloodwine is unavailable in *Ten Forward*; Worf enjoys what in its place?

- a. Earl Grey tea
- b. Prune juice
- c. Cardassian ale



43 After destroying the Xindi weapon, where does the *Enterprise* crew find themselves?

- a. Back on their first mission
- b. Mirror universe San Francisco
- c. Nazi-controlled New York

44 On *DS9*, what substance are all Jem'Hadar addicted to from birth?

- a. Ketracel-White
- b. Neurozine
- c. Trellium-D

45 What is the name of the pet fish Picard kept in his ready room aboard the *Enterprise*?

- a. Magellan
- b. Livingston
- c. Darwin

46 In *The Voyage Home*, Kirk and crew use the sun as a slingshot to go back in time. In which *TOS* episode does the *Enterprise* (accidentally) time-travel the same way?

- a. "Tomorrow Is Yesterday"
- b. "Return to Tomorrow"
- c. "All Our Yesterdays"

47 The acronym GNDN is written on many pipes and ducts on *The Original Series*. What does it stand for?

- a. Galvanized Nucleic Disposal Node
- b. Gunnery Nozzle for DuPont Napalm
- c. Goes Nowhere, Does Nothing

48 How was *Enterprise's* Doctor Phlox injured in San Francisco?

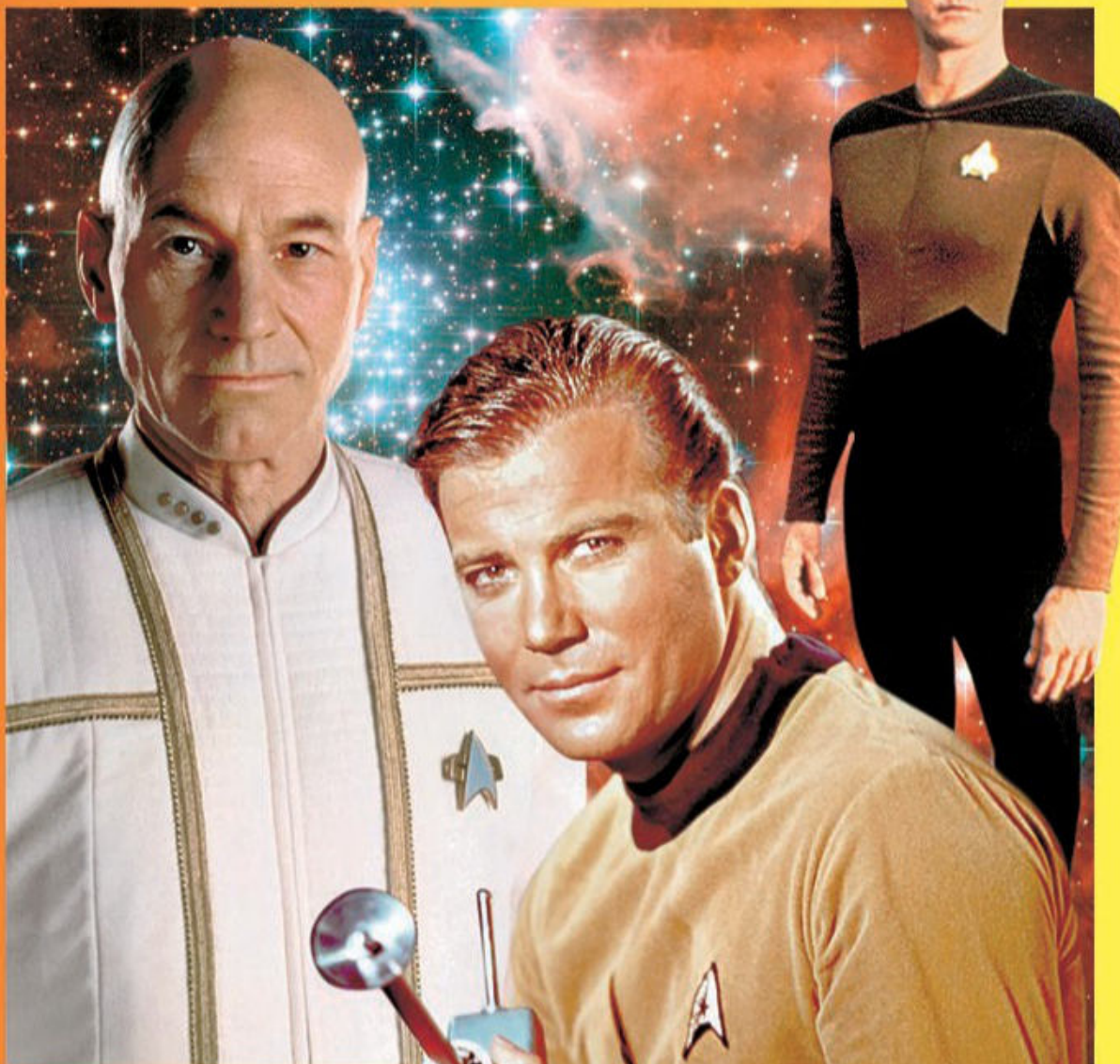
- a. Earth virus
- b. Terrorist bombing
- c. Xenophobic assault

49 Which of the following does Bones never say?

- a. "I'm a doctor, not an engineer."
- b. "I'm a doctor, not a bricklayer."
- c. "I'm a doctor, not a carpenter."

50 Before creating *Star Trek*, Gene Roddenberry was:

- a. An LAPD officer
- b. A professional tennis player
- c. A traveling salesman



NEW FRONTIERS

THESE ONGOING PARAMOUNT+ SERIES HAVE USHERED IN A GOLDEN AGE OF *STAR TREK*

Under the stewardship of senior executive producer Alex Kurtzman, *Star Trek*'s television universe is not merely surviving — it's thriving. *Star Trek: Discovery*, *Star Trek: Picard* and *Star Trek: Strange New Worlds* each have their unique pleasures — but they're also part of a continuum of using the future to comment about present-day issues. Says Kurtzman, "In every iteration, *Star Trek* has been a mirror to its moment in time."

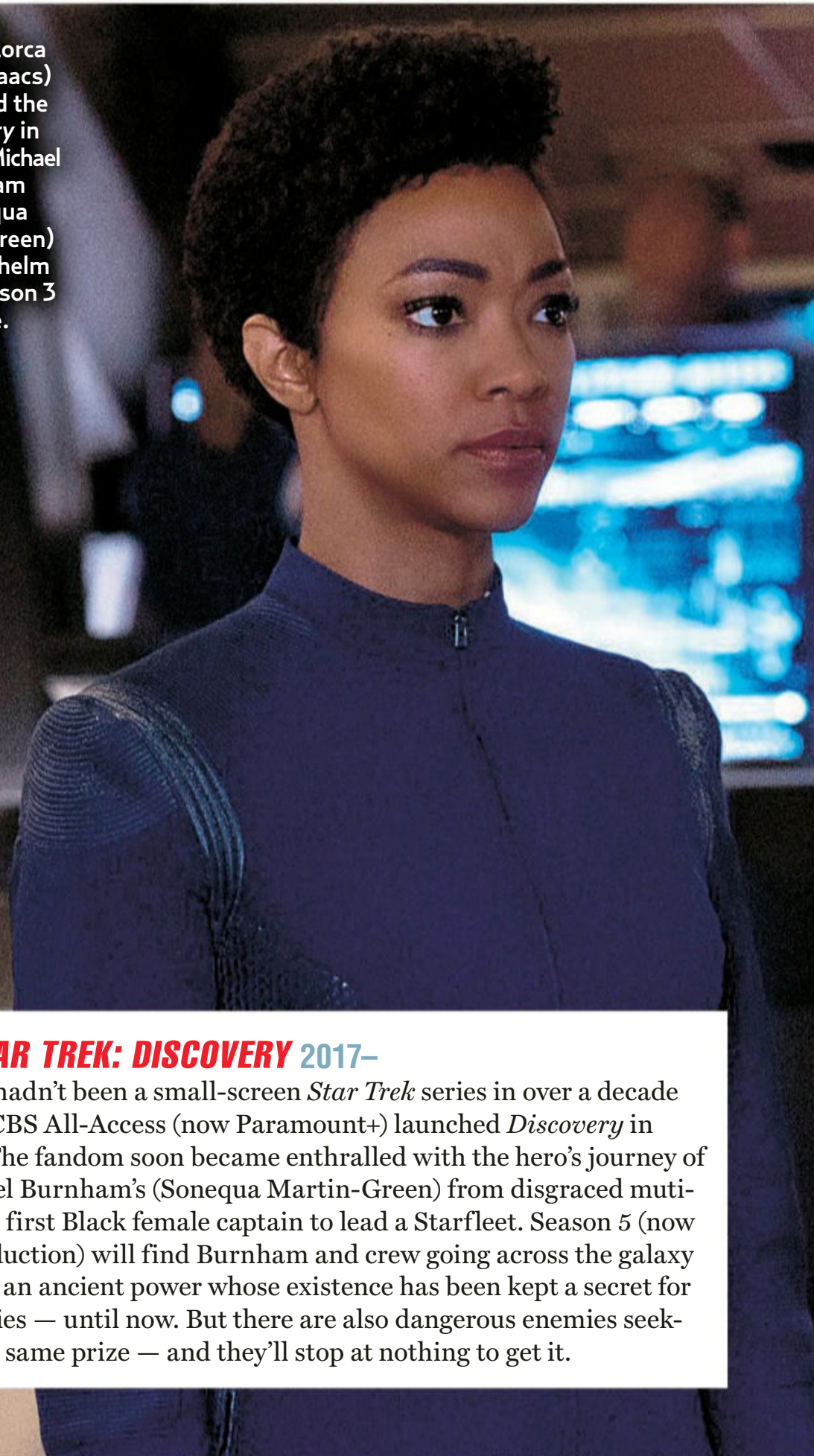


Discovery was Paramount+'s most-watched show in 2021, but *Strange New Worlds* may eclipse it in 2022.



Lt. Sylvia Tilly (Mary Wiseman) connects with Admiral Charles Vance (Oded Fehr).

Gabriel Lorca (Jason Isaacs) captained the *Discovery* in season 1; Michael Burnham (Sonequa Martin-Green) took the helm in the season 3 finale.



■ **STAR TREK: DISCOVERY** 2017–

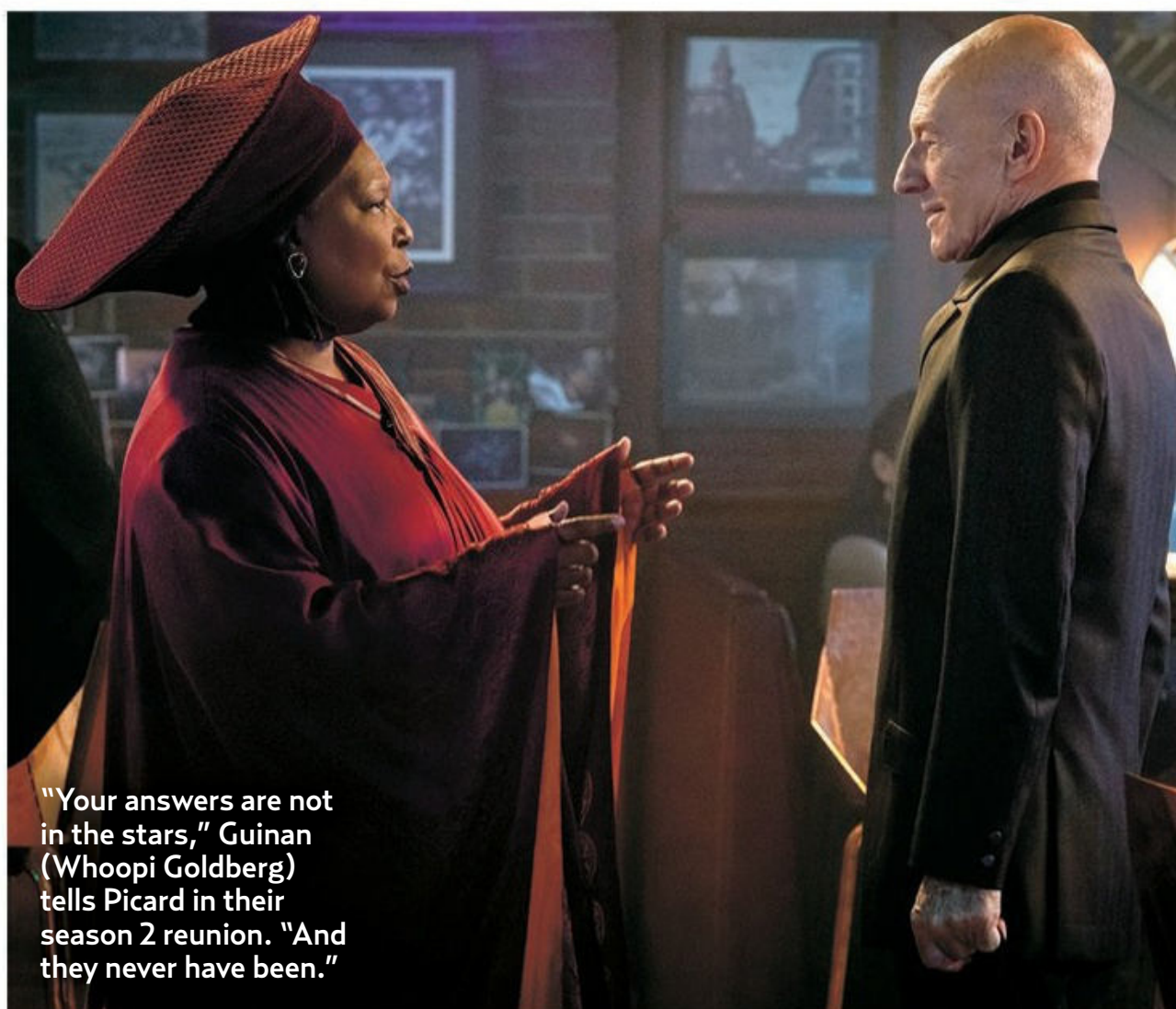
There hadn't been a small-screen *Star Trek* series in over a decade when CBS All-Access (now Paramount+) launched *Discovery* in 2017. The fandom soon became enthralled with the hero's journey of Michael Burnham's (Sonequa Martin-Green) from disgraced mutineer to first Black female captain to lead a Starfleet. Season 5 (now in production) will find Burnham and crew going across the galaxy to find an ancient power whose existence has been kept a secret for centuries — until now. But there are also dangerous enemies seeking the same prize — and they'll stop at nothing to get it.

"Jean-Luc Picard is Patrick Stewart and I am him," says Stewart. "There is no separation anymore. I used my life continually when we were shooting seasons 2 and 3 of *Picard*."

STAR TREK: PICARD 2020–2023

The first *Star Trek* series to have a character's name after the colon, the revival *Picard* began with our titular hero getting his vineyard retirement disrupted by a woman on the run from Romulan assassins. So Picard forms a rogue crew and embarks on time-traveling adventure, running into old friends and foes along the way. The third and final season (which begins streaming on Feb. 16, 2023) finds Picard re-teaming with beloved *TNG* characters to search for Dr. Beverly Crusher (Gates McFadden). Says showrunner Terry Matalas, "It is the story of a family coming together."





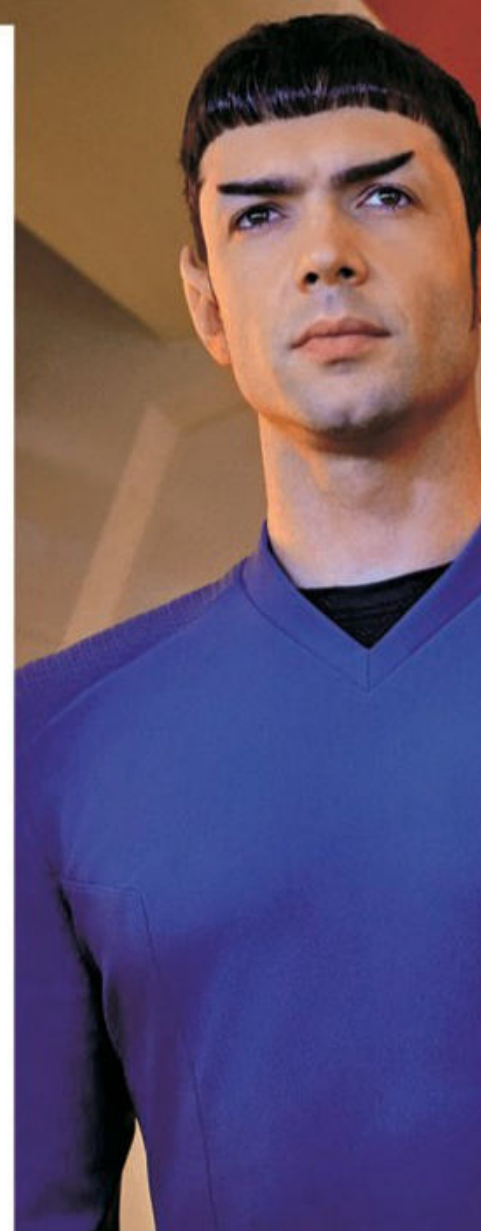
"Your answers are not in the stars," Guinan (Whoopi Goldberg) tells Picard in their season 2 reunion. "And they never have been."



Jean-Luc's journey brings him to his ancestor, Renée Picard (Penelope Mitchell), a French astronaut who helps her great-nephew stop Q.



Enterprise
entourage: Una
(Rebecca Romijn),
Hemmer (Bruce
Horak), Ortega
(Melissa Navia),
Nurse Chapel
(Jess Bush).





"Every day I wake up and think, 'Wow, I'm on *Star Trek*,'" said Mount (middle, with Peck and Romijn) of playing Captain Pike.



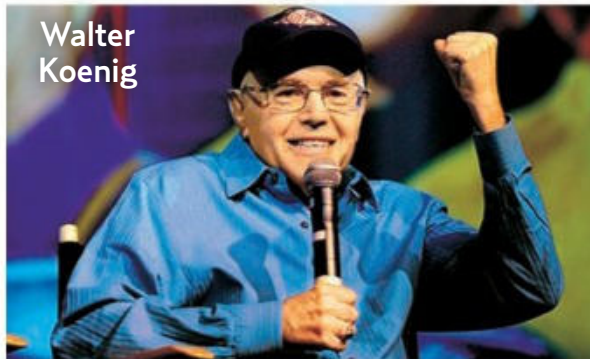
"The most important aspect is to not do an imitation of something that is sacred," said Paul Wesley of portraying Kirk.

■ **STAR TREK: STRANGE NEW WORLDS** 2021–

Spun off from the second season of *Discovery* and taking place a decade before *TOS*, *Strange New Worlds* follows the Starship *Enterprise*'s Captain Pike (Anson Mount), first officer Una Chin-Riley (Rebecca Romijn) and science officer Spock (Ethan Peck) as they embark on a "five-year mission." As if that isn't enough of a throwback, Uhura (Celia Rose-Gooding) is also on board and the season 1 finale (which aired in June) found James T. Kirk (Paul Wesley) dropping in on the action. Making previously obscure characters more important (Jess Bush's Nurse Chapel has been a breakout) and giving fascinating backstories to those who are already iconic, *SNW* is a blast from the future past. ★



William Shatner



Walter Koenig



Patrick Stewart



George Takei

THE BIG CON

WHERE FANS AND CREATORS MEET, GREET AND COSPLAY

On the weekend of Sept. 1, 1966, about 800 science-fiction fans, writers and readers at the prestigious World Science Fiction Convention were the first nonprofessionals to see “Where No Man Has Gone Before,” the second pilot for a show called *Star Trek*. The reception was rapturous.

Thus began *Star Trek*’s intimate relationship with science-fiction conventions.

For the first six years, the show and its fans were content to sell their wares and meet their heroes at generic science-fiction conventions. There were small exceptions, like the *Star Trek* mini-con held in a Newark, N.J., library in 1969.

But in 1972, the first “true” *Star Trek* convention burst onto the unsuspecting world at the Statler Hilton in New York. Everywhere fans turned they met fans who

were equally enamored with the *Star Trek* universe — along with its stars, its creators, its props, its costumes, its shows and its merchandise. They enjoyed it all with such passion that it begat William Shatner’s famous 1986 *Saturday Night Live* skit, in which he declared to convention fans: “Get a life!”

They did. It was a life filled with *Star Trek*’s ever-expanding universe. And where *Star Trek* dared to venture, others followed: Fandoms from *The Walking Dead* to

My Little Pony now have their own cons. Yet despite conventions becoming more commercialized and (pardon the pun) conventional, *Star Trek* remains distinct.

When *Star Trek* celebrated its 50th anniversary with a five-day event (including a fan wedding) in Las Vegas in 2016, it was obvious how much the show had influenced the world. “The franchise created the template for fandom, transformed sleepy science fiction get-togethers into celebrity-driven media events [and] pioneered the licensed merchandising operations that make tentpole movies (from *Star Wars* to *Spider-Man*) possible,” wrote Molly McArdle in *GQ*. “*Star Trek* invented nerd culture as we know it today.” ★

WAR OF THE WORDS

IT'S TREKKIES VS. TREKKERS!

In 1967, respected science-fiction editor Arthur W. Saha saw some fans wearing pointy Spock ears at the 25th Annual World Science Fiction Convention. Later, in an interview with *TV Guide*, Saha referred to those fans as “Trekkies.” Shortly after, the term was given official recognition and blessing by Gene Roddenberry himself.

Little did anyone know what a Federation–Klingon-level conflict they had started with that innocent, even affectionate, epithet.

Things remained quiet for years after the name’s first use. Enthusiastic fans wore it like a badge of honor, proudly proclaiming they were Trekkies.

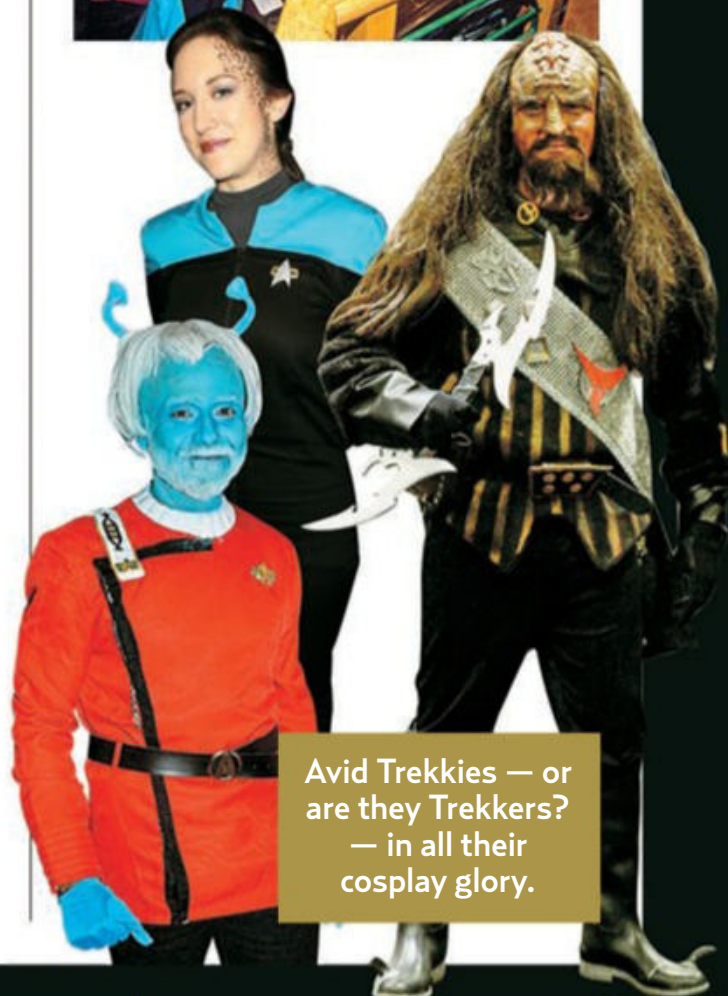
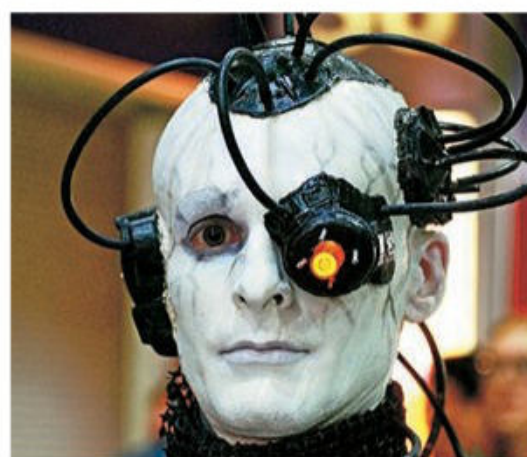
But all too soon, stereotypes began to stick, fueled by press descriptions of “overzealous” and “fetishistic” fans who were described as smelling “of assembly line junk food... overfed and undernourished, eruptive of skin and flaccid of form.”

Rather than rally to defend their fellow fans, some decided to distinguish themselves from the derogatory stereotype. The first person to coin the term “Trekker” is lost in the annals of said fandom, but buttons declaring “Trekker Not Trekkie” appeared

as early as the 1970s in some of the very first *Star Trek* conventions.

Since then, the battle lines have not only remained drawn, but they have also been lined with cloaked tricobalt mines. Trekkies are said to be more welcoming; while Trekkers are more likely to gatekeep. Is it a legitimate distinction? “Trekkies are kids who run down the aisle screaming ‘Spock!’,” Joan Winston, the coauthor of *Star Trek Lives*, explained in the documentary *Trekkies 2*. “I’m a Trekker; I *walk* down the aisle.” Or as a self-proclaimed (and self-deprecating) Trekker put it online: A Trekker is “a Trekkie with no sense of humor.”

How can a fan avoid the fray? “You can always use a third term, one that may survive a while without offense or disdain,” suggests sci-fi author Ric Meyers. “Feel free to call yourself a ‘Trekkist.’” ★



Avid Trekkies — or are they Trekkers? — in all their cosplay glory.

A NOVEL APPROACH

A BELOVED UNIVERSE BECOMES A PUBLISHING PHENOMENON

In January 1967, eight months after the TV series made its debut, a small, slim book titled *Star Trek: A Chilling Journey Through Worlds Beyond Imagination* was published. The cover had the original TV promotional art by James Bama, and the contents were short-story versions of seven early *Star Trek* episodes. The adaptations were written by James Blish, and the publisher hardly could have chosen a better author.

James Benjamin Blish had started writing science fiction in 1940, contributing to such landmark magazines as *Astounding* and *Galaxy* throughout the 1940s. However, he really flourished in the 1950s, and his 1958 novel *A Case of Conscience* won the prestigious Hugo Award for Best Novel — one of three major science-fiction awards he received.

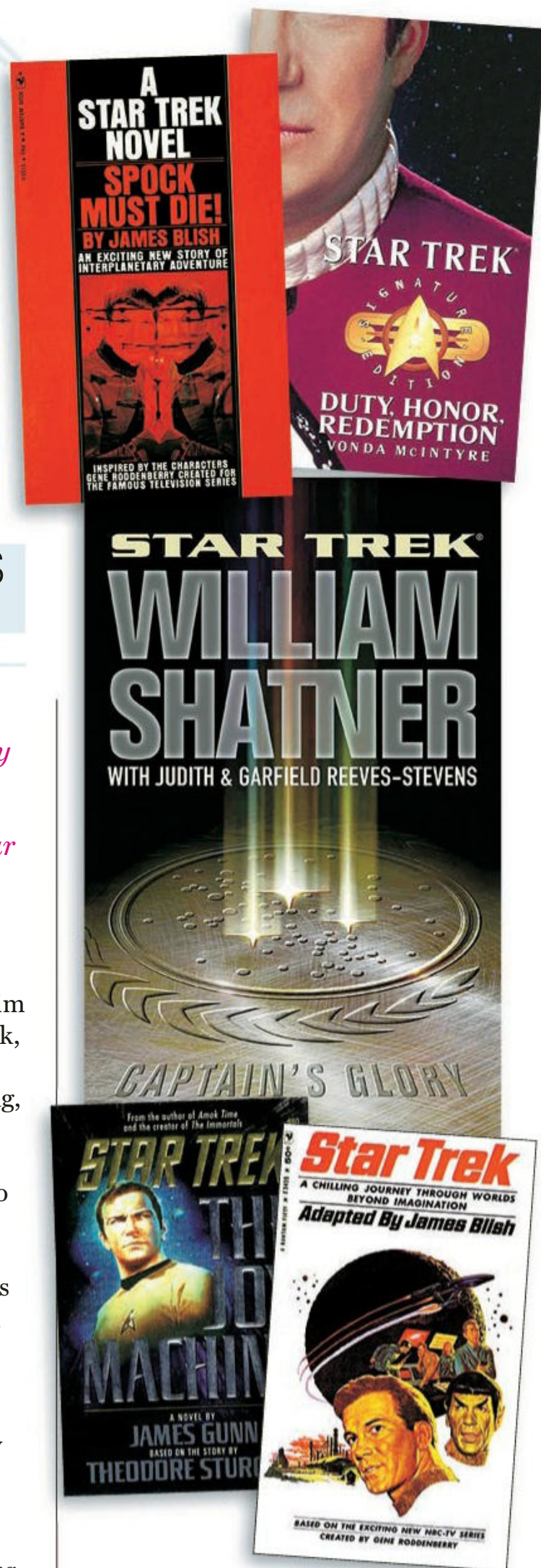
The *Star Trek* scripts that Blish reworked were early, occasionally discarded drafts, which made each of Blish's narratives a fascinating record of how the series evolved. Readers responded enthusiastically, and this first book went back to press and was republished five times in the next nine months.

He followed up with a baker's dozen of *Star Trek* adaptations, as well as a wholly original novel, *Spock Must Die!* Blish's wife,

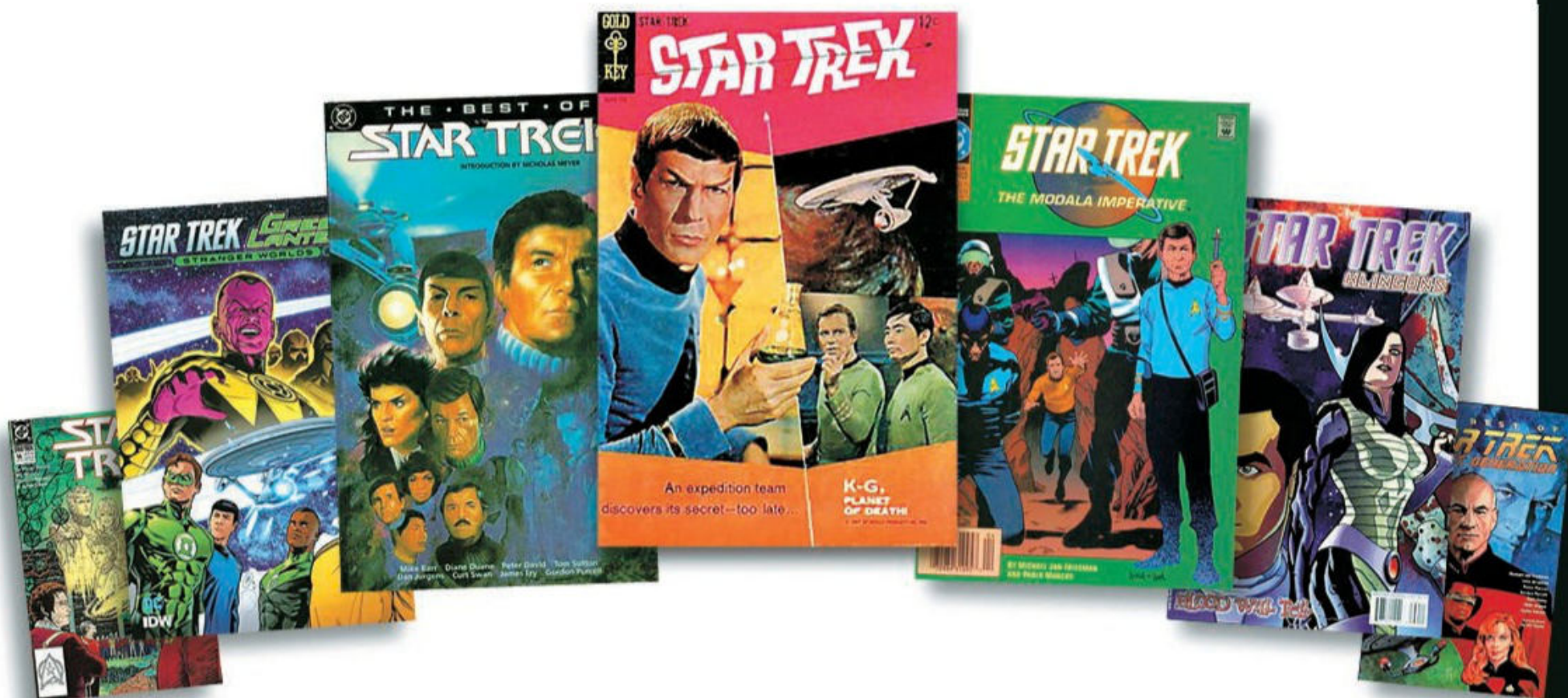
J.A. Lawrence, also a talented science-fiction writer, helped him on a few novels when he was sick, and together they launched a literary brand that has lived long, and prospered, to this very day.

Blish died in 1975, but among the authors who have continued to create *Star Trek* titles are movie, television and literary luminaries such as Vonda N. McIntyre, James Gunn, J.J. Abrams and, of course, William Shatner.

Star Trek's growing library is also welcoming the next generation of young readers. In January 2023, two middle-grade books based on *Star Trek: Prodigy* will be released: *A Dangerous Trade* and *Star Trek Prodigy: Supernova*, which is tied into the video game of the same name. Who says that literature and modern technology can't peacefully coexist? ★



The TV series has generated scores of novels, novelizations and short-story collections over the last 50 years, including 2006's *Captain's Glory*, cowritten by — who else? — William Shatner.



A COMIC BOOK MARVEL

NEW ADVENTURES IN AN OLD FORMAT

Comic book adaptations of movies and TV series are a staple of the medium, so it came as no surprise when *Star Trek* made its four-color debut in 1967. But what may have been less expected was that it was initially handled by Gold Key Comics, a small company created in 1962 to make comic books that were more like traditional children's books.

Gold Key's most telling decision was hiring Alberto Giolitti, an Italian artist, along with Nevio Zaccara and others who had never seen the show and used only a few publicity photos as reference. And since those early pictures didn't include Scotty, the chief engineer looked entirely different in the first few issues.

Then there were the non-*Star Trek*-like stories, which had more

lurid titles like "The Voodoo Planet," "The Brain Shockers" and "The Peril of Planet Quick Change." Early writers Dick Wood and Gaylord DuBois were jacks-of-all-trades who also wrote for *Tarzan*, *Blackhawk* and other comic books.

But as the Gold Key series evolved, the more familiar starship, crew and story lines emerged, and the *Star Trek* comic book continued for more than 60

issues. It ended eventually in 1979, when Gold Key lost the license to the sci-fi brand.

For most of the comic book's lifetime, it was the primary, often the only, source of new *Star Trek* adventures.

Star Trek comic books have flourished since, published by giants Marvel and DC, among others, and currently by IDW, whose output includes the crossover comic books *Star Trek/Planet of the Apes* and *Star Trek vs. Transformers*.

With fandom stronger than ever, the demand for these tales is likely to continue — perhaps until the 23rd century and beyond! ★

"I believed that our survival was more important than our principles. I was wrong."

— Michael Burnham, "Will You Take My Hand?"
Discovery

"I would be delighted to offer any advice I can on understanding women. When I have some, I'll let you know."

— Picard to Data, "In Theory," The Next Generation

"The best diplomat I know is a fully activated phaser bank."

— Scotty, "A Taste of Armageddon,"
The Original Series

"No, I'm from Iowa. I only work in outer space."

— Kirk, The Voyage Home

"Everybody, remember where we parked."

— Kirk, after landing the cloaked Klingon ship in Golden Gate Park, The Voyage Home

"What does God need with a starship?"

— Kirk, questioning a self-described Supreme Being, The Final Frontier

"It can be argued that a human is ultimately the sum of his experiences."

— Benjamin Sisko, "Emissary," Deep Space Nine

"I am pleased to see that we have differences. May we together become greater than the sum of both of us."

— Surak to Kirk, "The Savage Curtain," The Original Series

"Is there anyone on this ship who even remotely looks like Satan?"

— Kirk, teasing Spock, "The Apple,"
The Original Series

"Spock, I do not know too much about these little Tribbles yet, but there is one thing that I have discovered.... I like them better than I like you."

— McCoy, "The Trouble With Tribbles," The Original Series

"You treat her like a lady, and she'll always bring you home."

— McCoy, referring to the Enterprise, "Encounter at Farpoint," *The Next Generation*

"Seize the time, Meribor — live now! Make now always the most precious time. Now will never come again."

— Picard, as the alternate being Kamin, to his daughter, "The Inner Light," *The Next Generation*

"I've done far worse than kill you, I've hurt you. And I wish to go on hurting you. I shall leave you as you left me, as you left her: marooned for all eternity in the center of a dead planet, buried alive. Buried alive."

— Khan to Kirk, *The Wrath Of Khan*

"Five-card stud, nothing wild. And the sky's the limit."

— Picard, uttering the last line of his series, "All Good Things..." *The Next Generation*

"You know as well as I do that fear only exists for one purpose... to be conquered."

— Janeway's holographic version to the Clown, "The Thaw," *Voyager*

"I have been, and always shall be, your friend. Live long and prosper."

— Spock's dying words to Kirk, *The Wrath of Khan*

"If I were human, I believe my response would be, 'Go to hell!'"

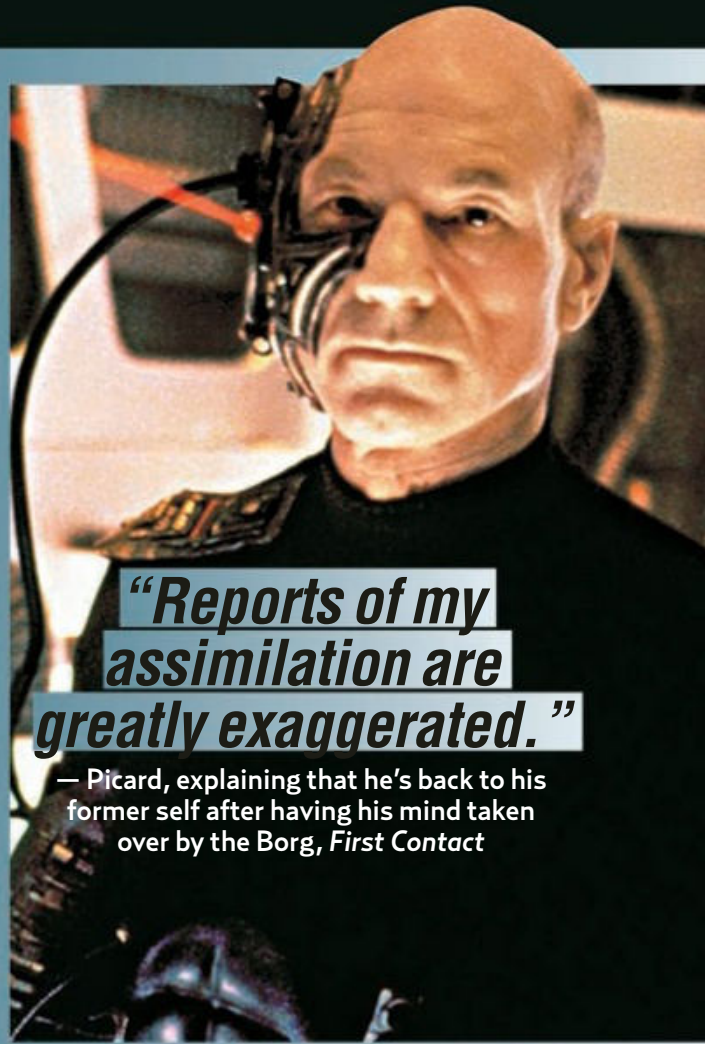
— Spock's hypothetical response to a Starfleet summons, *The Undiscovered Country*

"Life is not a dream."

— Spock to Kirk, *The Final Frontier*

"Violence is a precision instrument."

— Kira to Benjamin Sisko, "Shattered Mirror," *Deep Space Nine*



"Reports of my assimilation are greatly exaggerated."

— Picard, explaining that he's back to his former self after having his mind taken over by the Borg, *First Contact*



SPACE CHATTER

"Fate protects fools, little children and ships named Enterprise."

— Riker, "Contagion," *The Next Generation*

THE MOST QUOTABLE QUIPS, ZINGERS AND WORDS OF PROFOUND WISDOM UTTERED IN THE FRANCHISE'S HISTORY

